

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4274.

SATURDAY, SEPTEMBER 25, 1909.

PRICE
THREEPENCE.
REGISTERED AS A NEWSPAPER.

THE DOWDESWELL GALLERIES.—
MESSRS. DOWDESWELL have the honour to announce the Publication of a CHRONOLOGICAL CHART OF PAINTERS (No. 1), of the British, French, Dutch, Flemish, Spanish, and German Schools, from A.D. 1250 to 1800, containing nearly 1,000 Names, and showing at a glance the dates of the Artists' Birth, Death, and when they studied, &c. Price 2s. Circulate on application.—
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"When one day at his *lever* it was found that Gaston's favourite gold striking-watch was missing, and some one proposed that the gentlemen present should be searched—'Oh no!' replied the Prince, 'rather let them all clear out without delay, lest the watch, by striking, should betray the thief!'"

Not a few good stories are extracted from the Bastille memoirs of Marshal Bassompierre, who is clearly a great favourite of the writer's, though she does not always take him at his own valuation. We see the incorrigible flirt sparing the laundresses at Montauban, and coming out dressed in his best to chat with the "principal ladies" in the besieged town; and a little later in the same campaign we have a glimpse of him, fresh from being wounded and rolled in the dust, masquerading as "a gentleman of the neighbourhood named Curtion" for the amusement of the King and the mystification of Anne of Austria, whose ladies murmured in the gallant courtier-soldier's hearing: "What a funny man, and how dirty he is! Really he has good sense to keep hidden away in the country!"

Another piquant character is that of the natural son of Charles IX. (known variously as the Comte d'Auvergne and the Duc d'Angoulême), whom the Regent Marie de Médicis dragged from the Bastille to combat the princes. He had ability, but also avarice. He boasted that his secretaries' salaries were double those of the Duc de Chevreuse; but then he never paid them, meeting their complaints by pointing out that his hotel faced upon four thoroughfares, and what finer situation could they have? It was for them "to profit by the spoils of the highway."

We do not hear so much in these pages as we should expect about the Duchesse de Chevreuse, or even of Louis XIII.'s platonic mistresses, Mesdemoiselles de Hauteport and de Lafayette, though the latter is certainly not undervalued. Of the Princesse de Guimenée, "the most beautiful woman at Court," who appears to have been as simple as she was lovely, it is disappointing to learn that the only

portrait accessible to the author reveals her as so ill-favoured as to make suppression desirable.

As to the Cardinal's niece, Madame de Combalet, who became Duchesse d'Aiguillon, Mrs. Patmore adopts "with hesitation" the notion that Richelieu desired for her a match with Monsieur, whilst dismissing as extremely improbable the rumoured plot to put her in the place of a repudiated Queen Anne. This last personage is dealt with very sympathetically as an ingenuous, often indiscreet girl, longing for a husband's affection, and incapable alike of reciprocating Buckingham's overtures or entertaining treasonable correspondence with Spain. If this be the true reading, the change wrought in her both as woman and stateswoman by Mazarin becomes easily intelligible.

A good account is given of the humours of the Anglo-French marriage treaty, some details of which may be new to readers. It is rather humiliating to come across some of the devices of our diplomatists in the matter of the Catholics, and to learn Louis XIII.'s views as to the relative importance of Spain and England in the scale of alliances.

Certain of the author's references to English affairs are somewhat singular. She appears to think that had his elder brother lived, Charles I. might have ("creditably") filled the office of Primate; instead of which he was destined to become a king, "and to suffer by reason alike of his own incapacity and of the brutality which pervaded the Parliament of Great Britain at the middle of the seventeenth century." To write of "cabinet ministers" in 1625 is rather loose. "The Earl" of Hamilton, as the title of the English ambassador sent to condole with Louis XIII. on the death of his father, is, we fancy, incorrect.

Occasionally the laudable terseness of the writer touches the borders of obscurity; and now and then we come upon something like special pleading as an exception to the usual fairness of judgment. A signal instance of the latter is the citation of a letter of Queen Victoria to Baron Stockmar, praising the good order of the French Imperial Court as compared with that of Louis Philippe, in which "all was in great noise and confusion." The object of this is to show that when Louis XIII.'s physician noted in his diary that "un peu de confusion" characterized the wedding supper of the Duc de Luynes and the future Madame de Chevreuse, we need not suppose that things went beyond "a certain rowdiness." But one may discredit the supposed orgies without resort to reasoning of this nature.

In another case one may easily grant "the taint in the blood" which would explain much in the singular character of Louis XIII. without bringing in "the orgies of Charles IX." which could have had no bearing upon it. Nor again, while we admit the felicity of the observation that Anne of Austria "lacked the lightness of touch so necessary for the success of the *femme galante*," does it seem necessary, in order to discredit the affair

with Buckingham, to entertain "a suspicion that the whole matter was faked" by him for political purposes.

The slang word in this quotation reminds us that Mrs. Patmore is too fond of colloquialisms, which is a pity in one who clearly possesses the sense of style. When the Duc de Soubise refuses to give up the keys of St. Julien to the King, pleading that he was under the orders of his brother, De Rohan, this is spoken of as "a facer." Somebody or other is "the biggest fraud"; and in reference to the ambitions of Richelieu and La Valette for the cardinal's hat we are told that "there seems to have been an understanding of the back-scratching kind." "Happenings," a piece of favourite modern journalese, constantly appears instead of "events." Thus at the opening of the excellent chapter called 'Splendid Rebels,' dealing with the romantic story of the last of the Montmorencies, we read: "His was a picturesque figure on [sic] the national happenings of the hour." The author also writes "mentality" instead of *mind*, and "impetration" (p. 157) for *entreaty*. The French word *convives* is printed (p. 314) as though in the vernacular. *Per capitem* is scarcely orthodox Latin. Misprints are few, but "*lamas* verd" (p. 237) and "*Méaux*" (thrice) are noticeable. The chapter headed 'Meals, Modes, and Manners' contains much curious information, some of which may be new even to the specialist. The score of a four-part song attributed to Louis XIII. is reprinted in the succeeding chapter from Kircher's 'Musurgia.'

Francis Atterbury. By H. C. Beeching. (Pitman & Sons.)

It was a happy idea to secure Canon Beeching to write upon that once famous literary Churchman, Francis Atterbury. If only as a corrective to Macaulay's characteristically biased article in the 'Encyclopædia Britannica' Canon Beeching's volume deserves perusal; whilst it has features of its own which render it more attractive than Folkestone Williams's bulky work. New matter has been drawn from manuscripts in the British Museum as well as the Portland papers published by the Historical Manuscripts Commission, the latter having appeared since the late Canon Overton penned his contribution to the first volume of the 'Dictionary of National Biography.' That article, extending to more than eight columns, is ignored by the present author, who in his Preface states that the only life of Atterbury since Macaulay's is that of Folkestone Williams; yet to some extent at least Overton anticipated Canon Beeching's own judgments. In his very first chapter the Canon comes to grips with Macaulay. The Whig historian, disparaging young Atterbury's defence of Luther against Obadiah Walker, contrasts the feebleness of the defensive argument with the vigour of the aggressive rhetoric. Upon which our author comments:—

"It would be truer to say that whoever examines the book will deny that any such

contrast exists. The reply follow the attack pitilessly, section by section, the rhetoric and the logic are indistinguishable."

Whatever may be a reader's judgment on this point, it is safe to say that he will be with Mr. Beeching as against Macaulay in reducing Atterbury's share in the Bentley-Boyle controversy to its true proportions. Not only was the Apollo of 'The Battle of the Books' on the weaker side, but so far from his contribution being his "master-piece," we see from his letter to the ostensible author that it was not even given *con amore*. It is clear from Atterbury's letter to Boyle that though he designed the book against Bentley and wrote "above half of it," spending "half a year" on this and the supervision of the press, his main object was simply to serve his pupil: "What I promised myself from hence was, that some service would be done to your reputation, and that you should think so." He concludes bitterly: "In the first of these I was not mistaken: in the latter I am." Atterbury, however, certainly did give a foretaste of his controversial ability in this Christ Church effusion, though we learn that Bentley forgave the personalities it included and made Atterbury a present of his Horace.

As a preacher the young Oxford divine soon made his mark. The author reminds us of Steele's praise not only of his "soft and graceful behaviour" in the pulpit, but also of his reliance upon logic rather than rhetoric (compare this testimony of a contemporary Whig with Macaulay's verdict); and he finds affinities between him and Newman on both points. A copy of his sermons which had belonged to Wordsworth is said to have been recently advertised for sale. Atterbury as a preacher soon got into controversy with Sir Robert Howard and Hoadly. The contest with the former, Dryden's brother-in-law and collaborator, Mr. Beeching notes as showing his prominence in London, though a mistake in itself. Howard glances at his opponent's position as Court chaplain in a piquant sentence: "At Jezebel's table did eat 450 of Baal's priests and 400 of the Prophets of the Groves: a goodly company for one Princess."

But it was his able advocacy of the cause of Convocation which finally established Atterbury's position as a polemical Churchman. As Prolocutor of the Lower House he gave evidence of those powers as an orator and party leader which he later showed in the House of Lords; and he soon added to his patrons (of whom Bishop Trelawney had been the earliest) the increasingly influential Robert Harley. When he kissed hands for the Deanery of Carlisle, Queen Anne told him that "what she had given him was but the beginning of her favour." In a few years, accordingly, he was transferred to the more valuable Deanery of Christ Church; and two years later became Bishop of Rochester and Dean of Westminster.

The story of Dean Atterbury's squabbles with his Chapters at Carlisle and Oxford

is of no great permanent interest, though it may throw light upon his character; and the two chapters of the book concerned with the revival of Convocation may be found somewhat tedious by the majority of readers. Canon Beeching, however, may be excused for dwelling at some length upon his subject's relations with Westminster Abbey. He prints an interesting letter in this connexion, addressed to Swift, who sought his advice in dealing with the Chapter of St. Patrick's. This shows that Atterbury had at least learnt something by experience. The Canon finds the great blot upon his administration at Westminster to be his want of care of the Abbey muniments, which could not be put down to inadvertence in one who had so keen an appreciation of the value of documents. But he praises his pertinacity in carrying through the new dormitory scheme in the face of great opposition, and does justice to his interest in the Abbey services and the restoration of the north porch. Stackhouse's story that after the coronation of George I. the Dean offered to present the King with the chair of state and the royal canopy the later biographer regards as "incredible." What little he can collect as to Atterbury's episcopal activities is all to his credit, and goes towards discrediting Macaulay's pronouncement against his religious sincerity.

The four closing chapters of the book are of the widest interest. That concerned with literature might perhaps have been expanded. It displays Atterbury as the discriminating editor of Waller, and the intimate associate of Swift, Prior, and Pope. An epigram from his own pen is quoted which received high praise from Addison, also an acquaintance. Of Milton the Jacobite Churchman was a loving student; nor do we altogether follow the Canon in his inference as to Atterbury's attitude towards Shakespeare, despite the letter to Pope, in which the "obscurity" of the great dramatist is dwelt upon.

The first reference by Swift (in the 'Journal to Stella') to his future friend is worth quoting:—

"Jan. 6, 1710/11. At night.—I was this morning to visit the Dean, or Mr. Prolocutor, I think you call him, don't you? A little black man of pretty near fifty? Ay, the same. A good pleasant man? Ay, the same. Cunning enough? Yes. One that understands his own interest? As well as anybody.... A very good face and abundance of wit; do you know his lady? O Lord! Whom do you mean? I mean Dr. Atterbury, Dean of Carlisle and Prolocutor."

It is noted that Pope never sneered at Atterbury ("the mitred Rochester" of the 'Epistle to Arbuthnot'), and tolerated severe criticism from him. It is not strange that the friendship with Prior did not survive such things as the epigram referring to the inscription on the tomb of Sheffield, Duke of Buckinghamshire, which Canon Beeching demonstrates to have contained an unjust reflection upon the Dean of Westminster.

Atterbury as a politician is not so attractive a figure. His latest biographer denies that he was a blind adherent of Divine Right, and is sure that had Jacobitism triumphed he would have justified it "not on Non-juring, but on Revolution principles." He points out, however, the inconsistency of such a position—that of a man who held the "hereditary," though not the "Divine" right of kings—with that of a conspirator against the king (George I.) whom he had assisted in crowning, and to whom he had taken the oaths. He admits that all through the year 1721—that preceding the discovery of "the Plot"—Atterbury had been "acting a part which astonished his friends, and to which even now we have not the clue." At least we know that he refused Walpole's bribe (Winchester in prospect and money *in presenti*)—which refutes Macaulay's theory of disappointed ambition—whatever may have been the precise nature of his relations with Sunderland. The extreme ability of his defence in the House of Lords is pointed out and illustrated; yet little doubt of his guilt remains upon the mind. We need not hesitate much about identifying Atterbury with the various pseudonyms under which he was held by contemporaries to have conducted his Jacobite correspondence, though we cannot profess to be wholly convinced by Canon Beeching's argument from handwriting in the matter of "Robert Young's" letter to the Chevalier, printed in facsimile for comparison with a specimen of Atterbury's acknowledged script.

The most remarkable circumstance about the whole matter is that a man the principle of whose politics was, according to the present author, a passion for orthodoxy, and whose logical acumen is shown to have been a distinguishing trait, should have so far failed to appreciate the unbending Catholicism of "James III." as to have consented to act for some time as his adviser.

The book is, as a whole, carefully written. Gibbon, however, is in one passage (p. 13) referred to as though his university career had fallen within the same century as Atterbury's; and we read of "the Rebellion of 1645" (p. 163) and of "Tonson's folio Milton of 1668" (p. 227). A vote of thanks is noted as having been passed by the Exeter Chapter to Atterbury "for waiving some money claim upon his predecessor in the canonry" (p. 128); and a sentence on a previous page (122) relating to the action of the bishops with regard to lay baptism is somewhat puzzling. There seems also to be a hiatus in a paragraph about the respective relations of Atterbury and Bolingbroke with the Pretender in 1715-16 (p. 267). A note on p. 242 cites "Crull (1721)"; but there appears to be no edition of that year of his 'Antiquities of Westminster.' There are some valuable Appendixes, but the Index is by no means exhaustive.

Die romanischen Literaturen und Sprachen, mit Einschluss des Keltischen. By Heinrich Zimmer, Kuno Meyer, Ludwig Christian Stern, Heinrich Morf, and Wilhelm Meyer-Lübke. (Berlin and Leipsic, Teubner.)

THIS is Part I. Subdivision XI. i. of a larger publication entitled "Kultur der Gegenwart," which is edited by Dr. Paul Hinneberg. The plan of the volume before us may be gathered from the opening remarks of Prof. Zimmer's introduction to the Celtic portion, which ends with p. 137—the rest is Romance. After briefly indicating the geography of the Celtic languages of the present day, Prof. Zimmer gives the number of those who speak Celtic as 3,000,000, including 1,000,000 monoglots. These make use of five languages—Irish Gaelic, Scotch Gaelic, Manx Gaelic, Kymric or Welsh, and Breton. The connecting link between Kymric and Breton was Cornish, formerly spoken in the Duchy, but now extinct for many years. At first the contrast seems striking between the fewness of the men who in the babel of the races and tongues of modern Europe speak Celtic, and the important part which used once to be assigned to the Celtic idioms of modern times as means of elucidating the distant past of Western and Central Europe. This notion arose in the first quarter of the nineteenth century, after the growth of the historical sciences. Then more than one writer imagined that if he only equipped himself with an imperfect dictionary of modern Irish or modern Welsh, without real knowledge of those languages, without understanding the relation of the written symbols to the sounds occurring in the same, without insight into the history of those sounds themselves, he had found the key to the original meaning of all the names of peoples, mountains, rivers, and places in the "Culture countries" of the west and the middle of Europe. The deeper signification of Greek words and of Greek gods' names would at once become clear; and even the names of North African mountain chains and rivers were not safe against interpretation by means of Celtic. A veritable Celtomania rushed like a flood into wider German, French, and English circles where one wished to be scientific; it made the study of Celtic a laughing-stock in the eyes of the men who had been trained in philology, and for decades it obstructed research in the field of Celtic speech and archæology.

The striking contrast, however, between the fewness of our speakers of modern Celtic and the interpretational importance of the Celtic languages spoken by them vanishes when one considers that these branches, half withered as they are, belong to a once mighty Indo-Germanic trunk, which in the third century before Christ spread its green boughs from Galatia in Asia Minor, over the middle and west of Europe, to Cape Finisterre in Spain, and to the coast of Donegal in the west of Ireland. In their relations to Italians and Greeks the Celts played for several

centuries an important political part; they dwelt as a ruling race in the west of Europe and in wide areas of the middle of that continent, and so they form a more or less considerable substratum, ethnologically, of the peoples of the present day that speak a Romance or German language. Not only in France and Great Britain, which linguistically belongs to Germanic territory, are numerous modern names of mountains, rivers, and places derived from a Celtic idiom; but also such words as Rhein (*Rhenos*) and Main (*Moinos*), Mainz (*Moguntiacum*) and Zarten (*Tarodunum*), Wien (*Vindobona*) and Mailand (*Mediolanum*), find their interpretation in the Celtic languages.

Prof. Zimmer then proceeds to show how great the influence of the Celts must have been on the Germanic nations in the centuries VI.-I. before Christ; and he brings forward as evidence the borrowing from the Celts of such German words as *Reich* and *Amt*. So the Celtomania of the first half of the last century was not without a foundation of fact, but it required the work of Zeuss to lead one to a correct appreciation of Celtic as a means of elucidating the past. At the same time the conviction began to gain ground that the former equating of the idea of prehistoric and Celtic, whether consciously or unconsciously, in the application of those adjectives to West and Central Europe, is a crass error. Later Prof. Zimmer gives an instance (p. 17) which, according to his view, would be in point; in fact, he raises the whole Pictish question, and the following is a summary of his conclusions. The Celts, coming from the Continent to the British Isles, found an aboriginal population (*Urbewölkerung*) in possession; but before the Celts were hard pressed and in part subjugated by the Romans in the first century and the Germans in the fifth, they had time enough to celticize the aboriginal population of the larger island over the area extending northwards to a line from the Firth of Forth to the Firth of Clyde.

The race in question was that of the inhabitants of Caledonia, the Picts, as the Romans some 300 years later called them by way of literally translating the name given them by British Celts (Old Welsh *Prytein*) and by Irish Celts (Old Irish *Cruthentuath*). The Romans did not go so far as Ireland, so the Celtic conquerors were able, without interference from outside, to complete the celticizing of the island next in size among the British Isles. The Celtic conquerors were called by Latin authors till far into the Middle Ages (eleventh century) exclusively *Scotti* (*Scoti*), whence in its turn came *Scottia* as an early mediæval designation of the island, by the side of the name *Hibernia*. Numerous witnesses in Latin and Irish, who extend down to the eighth century, inform us that the Celtic Irishmen of the sixth century were well aware of the fact that men of a race akin to the non-Celtic independent Picts dwelling north of the Wall of Severus dwelt at one time in Ireland also, and the Celtic-speaking inhabitants of a certain

portion of the north-east of Ireland were descendants of such Pictish aborigines. We have mentioned these passages because a very different view is favoured by some writers in this country, notably by Prof. Ridgeway.

Prof. Zimmer's further treatment of the general subject of Celtic speech and Celtic literature is full of interest and information, whether one agrees with his conclusions or not. Then follows the separate treatment of the Celtic literatures by Prof. Kuno Meyer and Dr. Stern. The former has chosen his favourite field of Irish literature, while Dr. Stern takes the other Celtic literatures. Prof. Meyer is well known as the editor of a number of gems of Irish literature, so the choice of him for the Irish portion is happy. Dr. Stern is not so well known in this country as a Celtic scholar as his collaborators; but to the small class of students of the Welsh troubadour D. ap Gwilym he requires no introduction. Space would fail us to go into the details of this portion of the work: suffice it to say that no student of Irish or Welsh literature can afford to leave it unread.

The Birth of Modern Italy. By Jessie White Mario. Edited, with Introduction, by Duke Litta-Visconti-Arese. Illustrated. (Fisher Unwin.)

THE struggles for the attainment of Italian unity form so remarkable a chapter in modern history that there seems no limit to the number of interesting volumes which may be written about them. For one thing, owing to the partition of Italy into small States, each with its special views and problems, the movement had many leaders, and was disturbed by innumerable cross-currents of sentiment or ambition. For another, the fate of Italy influenced the policies of the European States at a critical period, and was bound up with the still wider question of the Temporal Power of the Papacy. The subject is thus at once so complex in detail and so important and far-reaching that it lends itself easily to treatment in sections, but has seldom been faced as a whole by serious writers, and has never been adequately handled by a great historian. So much must be said to explain why the latest book on this engrossing theme, by the late Signora Mario, is at once attractive yet unsatisfactory.

The author, best known for her readable life of Garibaldi, was one of that ardent company of English men and women who, in the middle of last century, were filled with enthusiasm for the Italian patriots and pity for the oppressed peoples. A sentimental regard for Italy was widespread in this country, and was not confined to the followers of Palmerston and Gladstone. But a considerable number, notably the Stansfelds and Ashursts and Cowen, wanted to translate their sympathy into action, and had a more direct share in the projects of the revolutionists than it was convenient to avow. Miss Jessie White, going to Italy in 1854 (when

she was twenty-two) as companion to the wealthy Englishwoman who had fallen in love with Garibaldi and hoped to marry him, very soon became an intimate friend of the great chief and an earnest disciple of Mazzini. She helped Orsini with his book on his prison experiences. She was betrothed to Alberto Mario, the Republican, and was implicated in the plot to seize the Genoese arsenal in June, 1857, so as to secure arms for the ill-fated Pisacane expedition to Naples. When Mario followed Garibaldi to Sicily in 1860, his wife went with him to nurse the wounded, and distinguished herself by her bravery under fire at the Volturmo. Ten years later she rendered similar service to the Garibaldian forces at Dijon. She long outlived her husband, and, like him, remained a Republican to the last, with a grudge against the house of Savoy and grave doubts as to the ethical value of the regeneration accomplished in its name. Signora Mario's prejudices are manifest in her book.

That she had special facilities for studying the revolutionary movement is obvious. As a foreigner, too, she could be comparatively impartial towards its leaders. Her estimates of Garibaldi and Mazzini are equally generous and sympathetic. She shows that Garibaldi, the man of action, could be extremely cautious when he liked, as, for instance, in 1856-7, when he held aloof from the Pisacane affair. "If I do not offer myself as chief of an attempt," he wrote to her, "it is because I see no probability of success; and you know enough of my past life to admit that I do understand something of daring enterprises." The author's high opinion of Mazzini's political foresight will be challenged by many, but her description of the great man in private life is excellent:—

"My first visit to his tiny room in Cedar Road remains ever present to my heart and vision. Birds were flying about the apartment, a few lilies of the valley stood in a vase on the mantelpiece, books and papers were scattered everywhere, and there, writing on his knee on the smallest fragment of the thinnest imaginable paper, sat Mazzini. He rose at once; his hand-grasp and luminous eyes fascinated and encouraged you, yet filled you with momentary awe. But the simple greeting, the gladness shown in welcoming 'one more volunteer to the noble band of English workers and lovers of Italy,' put all fears to flight, and soon he was talking, and I was listening as a student to a master anxious to convince, but not in the least desirous of imposing his convictions."

It is a pity that the frankly personal element is not more prominent in the narrative, for this gives it such value as it may possess. Only in the last quarter of the book, in which she deals with the period from 1854 to 1864, is Signora Mario writing from her own knowledge. The remainder is a vivid but incomplete sketch of the revolutionary plots and risings woven into a biography of Mazzini, with special reference to his life in London and his friendship with the Carlyles. Even in the section where Signora Mario presumably writes as an eyewitness, it is by

no means certain that we always have her own testimony. The book has been avowedly put together from fragmentary writings by the Italian editor, assisted by Mrs. E. F. Richards; and internal evidence, such as Italian phrasing ("here-down" for *quaggiù*; or "lost his mind"), and the varying estimates of Cavour, suggests that the additions have been considerable. It breaks off abruptly with Garibaldi's sudden departure from England in the Duke of Sutherland's yacht, so that there is nothing about Mentana. Besides, there are remarkable omissions. One may perhaps excuse the ultra-patriot for not mentioning in its proper place, or in the Index, the defeat of Novara, which had such lamentable results. But it was a too partial friendship that forbade any reference to the discreditable scene in the Chamber in April, 1861, when Garibaldi and Cavour had a furious wrangle which the statesman's friends regarded as at least a partial cause of his sudden collapse a few weeks later. Garibaldi in his memoirs says nothing about it, but any serious writer ought to notice a typical episode.

The treatment of Cavour is throughout, indeed, unworthy of an Italian patriot. Now and then his immense abilities are recognized in so many words, but he is also credited with a malevolent hatred of Mazzini and his disciples that would have been ludicrous. Thus Cavour is represented as being in "a frenzied rage" because he could not lay hands on Mazzini when the arch-revolutionist was hiding in Genoa in 1857. Yet, two pages further on, it is related how Mazzini, who was then staying with the Marchese Pareto, "quietly went downstairs, opened the door, let all the agents in, and, stopping to ask a policeman for a light for his cigar, walked out unmolested, and, after proceeding for a few yards on foot, took a carriage and drove to Quarto," whence he journeyed to the Swiss frontier. Obviously Cavour's "rage" was the merest make-believe for the benefit of Napoleon III. and other potentates. Cavour was playing a difficult game for high stakes. He knew Napoleon's unstable character; he knew how powerful the Church of Rome was at the Imperial Court; he realized that English sympathies, however ardent, would not translate themselves into official armed intervention against Austria, though the Mazzinians seem to have thought that they would in 1860 (p. 293); and he did not under-estimate the military strength and resources of Austria, against which the little Piedmontese army, with or without volunteer support, might dash itself in vain. It was all-important, then, for Cavour to secure the help of Napoleon III. and the French army in a war against Austria, and any premature rising of a Republican type that was likely to cause displeasure and hesitation at Paris must, in his view, be discouraged for the sake of Italian unity. No doubt Cavour was at times strangely tortuous in his methods, and harsh in his dealings with the Mazzinians; but the greatness of his designs and their complete success surely go far

to justify him in the eyes of posterity, especially in those of his own countrymen.

Signora Mario's book takes too little account of these larger issues, and fails, therefore, to give a true perspective of her enthralling subject. Nevertheless, it would be unfair to part from it without testifying to its human interest, and the charm of its many personal sketches of the famous Italians whose portraits adorn its pages. A careful revision of the text is desirable; it is marred by several un-English expressions and many misspellings of names.

NEW NOVELS.

True Tilda. By A. T. Quiller-Couch.
(Bristol, J. W. Arrowsmith.)

FOR its atmosphere of spontaneous light-heartedness and irresponsibility 'True Tilda' will safely bear comparison with any of Mr. Quiller-Couch's earlier works. The adventures of Tilda—the little "show" girl who, having herself run away from the "orspital" to perform her errand of mercy, rescues an orphan boy from the Holy Innocents' Asylum—are as unexpected as they are various. These two children make their way, chiefly by water, from Birmingham to Holmness, an uninhabited island in the Bristol Channel, where at length Tilda is able to restore her charge to his father Sir Miles Chandon. They meet with a varied assortment of their fellow-creatures, amongst whom there is not a little eccentricity; but they all aid and abet the children in their flight from the Rev. Dr. Glasson of the Orphanage, who is always on their tracks. Amongst these kindly people the amorous coalheaver who writes poems, and the Fat Lady who shelters the waifs in her caravan, and fries bacon without getting out of bed, are especially worthy of mention. Tilda, a small Napoleon in her powers of organization, and a lovable character, bends all these grown-up people to her will without an effort. The touch of the poet is felt throughout the book, and the description of some of the waterways over which the children travel would alone make it worth reading.

Happiness. By Maud Stepney Rawson.
(Methuen & Co.)

We must confess to a feeling of disappointment with this, Mrs. Rawson's latest and most ambitious novel; it may be for the reason that this graceful and entertaining writer has taken too heavy a burden upon her. She is immensely in earnest, with the result that her art suffers from the obvious effort, and becomes strained and artificial. Her story is of the slenderest, and deals mainly with adventures in emotion. A benevolent plutocrat, a self-made man, with strong idealistic tendencies and a worthless son and heir, buys a large country estate, and sets out to play Providence, with the assistance of a singularly worthy nephew. The son's moral turpitude produces a violently

tragic close for the disillusioned parent, a climax which verges perilously near the grotesque; and the tale ends on a note of self-sacrifice. Sex-problems are handled with candour and no little ability, while the subsidiary characters are cleverly sketched; but the whole lacks animation, besides being much overweighed with dialogue and description.

The Street of Adventure. By Philip Gibbs.
(Heinemann.)

MR. GIBBS presents us with a capital study of journalistic life which has some of the interest of a *roman à clef*, as it is easy to guess the original of his London daily newspaper that expired not long after chronicling the wedding of Princess Louise de Bourbon in 1907. The author includes himself among the characters, and it is with a letter of introduction written by Mr. Gibbs that the hero, the son of a country clergyman, is supposed to gain a situation as a reporter. The staff of "the Rag," as the newspaper is colloquially termed, is on the whole well described and differentiated; the editor and news-editor are both life-like, the former being distinctly amusing. Codrington, an Adonis of six feet three who has adopted the Georgian manner, is an interesting oddity. There is some severe satire at the expense of facetious magistrates, besides evidence of keen observation. There is a point, however, at which the narrative drags, and becomes a sort of catalogue of journalistic doings; and the feminine element is only moderately successful.

The Scholar Vagabond. By L. Winstanley.
(Hutchinson & Co.)

THOUGH disappointingly conventional in its conclusion, this is a charming romance. It gives one almost throughout a feeling that something new is coming, and to say that is to imply more praise than if we were to call the book "stirring" or "exciting." The hero is a gentleman-tramp who, after twelve years of roving and roofless existence, finds his fate in Wales. His detachment from mankind amounts almost to an estrangement, and we are to suppose that he has evoked the sympathy of beings who, resenting his ultimate surrender to human instinct, attempt to blight his wedded life. Welsh rural folk are depicted prettily, and one of the characters (a poet) recites verse which is noteworthy. The heroine is a travelling vendor of tin-ware.

Mr. Justice Raffles. By E. W. Hornung.
(Smith, Elder & Co.)

MR. HORNUNG's gentleman cricketer and burglar is too well known to need introduction. Here he has a duel of wits with a villainous money-lender, and, as he works to assist other people, easily secures our sympathy. The whole is observed by one of those slightly stupid persons who, as miracles of blind devotion, are usually associated with clever

heroes. The book is a sequel well up to the standard of what has gone before, excellently written, and lightened by a pretty touch of sentiment.

The Severins. By Mrs. Alfred Sidgwick.
(Methuen & Co.)

LIKE all Mrs. Sidgwick's work, these chronicles of a singularly disunited family are interesting and often amusing, but in construction and sustained characterization they are, we think, below her highest level. She gives us the impression of having overweighted herself with a moral, which has required some sacrifice of probability and proportion. It is undoubtedly true that the heroisms and charities of life often flourish more vigorously in conventionally respectable circles than among the emancipated; but it is not true that the average Philistine is such a model of sweet reasonableness as Mrs. Sidgwick's hero, nor that the average Bohemian is a craven cur like the vagabond journalist who, in unlawful fashion, woos the hero's two sisters. That any women, however light-minded, could possibly be in love with such a poltroon is perhaps the most unreal circumstance in the book. The best-drawn members of the Severin family are the mother, with her quaint jumble of contradictory principles, and that charming little butterfly, her eldest daughter.

The Cords of Vanity. By J. Branch Cabell.
(Hutchinson & Co.)

THOUGH Mr. Cabell borrows his title from Isaiah, the manner and tone of his story are exuberantly irresponsible. From a literary standpoint he deserves admiration, for he exhibits wit, grace, and cleverness in devising situations, both comic and tragic, and in making the most of them. The narrative is ascribed to an American author who, between two genuine experiences of love, indulges in a series of triflings with the female heart, in the course of which he infatuates the wife of a man called Jasper. Jasper contributes to the evil savour of his name in fiction by murdering the friend of the narrator instead of the latter, who behaves like a poltroon and is momentarily ashamed of himself. Viewed as a whole, the book is a notable performance. Though the influence of Oscar Wilde is perceptible, it is an influence on a mind which in mirth is naturally creative, and has the strength to nourish its mirth with tragedy.

The Knight of the Golden Sword. By Michael Barrington.
(Chatto & Windus.)

THE present is one of several recent attempts to study the character of Claverhouse, which it may be granted was more complex than has generally been admitted. His statesmanship was evoked by circumstances, and he always disliked his sordid duties in the West. But besides his inspiration of loyalty, there is, as Ian Maclaren thought,

some ground for believing him to have been an idealist equally unfortunate in private life. The influence of his ill-starred marriage with Jean Cochrane is emphasized so strongly in this book as to give the impression of a secret martyrdom which enhanced the desperate strain of his political effort. That side of the story is graphic, as are the love and loss of Richard Nugent, the Irish Catholic gentleman who tells the tale. Nugent is attached to Claverhouse's command (we see here some confusion between the Scots Horse and Scots Dragoons), and serves in the campaign of Killiecrankie. The historic narrative is vivid and fairly accurate. Altogether it is a readable book, though frankly partisan.

The Glory of the Conquered. By Susan Glaspell. (Pitman & Sons.)

WE have here a highly emotional study of two gifted people suffering from the "bludgeonings of chance." They are a bacteriologist of Chicago University and his wife (a painter), and their sorrows, beginning with the death at birth of their only child, culminate in the death in hospital of the former after the loss of his eyesight, and after his wife has laboriously acquired enough knowledge to have enabled him (if he had lived) to resume his researches. Though her tragic experiences make the heroine rampantly irreligious and bitter, her husband's influence restores clarity to her mind, and, by glorifying him on canvas, she electrifies the artistic world. Unfortunately, the story requires more scientific and professional colouring than the author has supplied, but her heroine inspires some touching dialogue.

Black Mark. By A. Whisper. (Blackwood & Sons.)

NOT the least notable thing about this book is that it should have been written by an author capable of adopting so crude a pen-name. The adventures of "Black Mark," a man of fashion in the days of George II. who turns highwayman to pay his gaming debts, and of Letty Beanders, a high-spirited girl belonging to a noble family, who clandestinely becomes his wife, and occasionally joins him, for the mere fun of the thing, in his nocturnal rides, are narrated with sprightly ease and dramatic skill. The story has picturesqueness as well as movement, and the heroine is attractive. But such brightness ought not to have had so needlessly tragic a close. A gratuitously unhappy ending is, after all, no improvement upon the conventional happy one.

The Wood-Carver of 'Lympus. By Mary E. Waller. (Melrose.)

THIS novel, which appeared in America in 1904, and won, we gather, an unusual success, contains the autobiography of a cripple whose bodily affliction is the indirect cause of his achievements as a wood-carver. The scene is a "mountain-

top" in New England, and the characters include an illegitimate child called Twiddie, whose parentage adds the interest of old-fashioned mystery to a book which deserves considerable praise for skill in the portraiture of both rustics and educated people. The knot of sympathizers with the cripple brings to him, by books and letters, the atmosphere of foreign countries; he is in the confidence of lovers; and his harmonious relationship with mankind shows how completely he shook off the black and puerile misanthropy which he affected when, at twenty-three, he realized that he would walk no more. Twiddie charmingly illustrates the inveterate imaginativeness of children, and it is impossible not to like her father, so dexterous is he in the art of friendship. The hero's uncle and aunt are admirable rustics, superficially droll, though with depths of feeling which make them at times impressive.

BIBLIOGRAPHY.

A Census of Caxtons. By Seymour de Ricci. (Bibliographical Society.)—The illustrated monographs of the Bibliographical Society, of which this is the fifteenth, number among them some works of the first importance, and are all of great value; but we imagine that this volume will be one of the most eagerly sought after of the set, not only by the bibliographer, but also by the collector. Shakespeare first editions excepted, no books are in greater request than the productions of Caxton's press, and a work like the present, which attempts to ascertain the whereabouts of every known copy of every book printed by him, has obvious attractions. Fortunately, some measure of public spirit in the matter has been aroused, and we are unlikely to see another collector attain anything like the success which has attended Mr. Morgan in getting together 64 Caxtons out of the 107 different issues known to exist. In this connexion we have to commend the policy of the Society in refusing to take note of the prices at which copies have been sold. It is true that to any one acquainted with all the circumstances these prices reveal much as to the condition of the copy, but such experts do not need to be told what the prices were: they can lay their hands on the information at any moment. We have in these columns often remarked on the destruction of early printed books; this careful survey is only an additional example. Here are 107 books printed in editions of from 300 to 500 each—say 40,000 copies—of which 1,094 are thought to exist, 621 of them being traced, and 125 of these fragments. Thirty-two books are known by only a single complete copy; and of ten more no complete copy exists, only a few fragments. It is difficult to account for the preservation of some of the books: 33 copies of the first edition of 'The Golden Legend' are known, and 30 more are mentioned; perhaps this is because the Reformation stopped its use; but 40 copies of Higden's 'Polychronicon' are traced, and 48 more are left untraced. Of the 'Confessio Amantis' 19 copies are known, and of the 'Godfrey' 13; but this is probably because it is rather dull, only one copy being known of the 'Four Sones of Aymon,' a book of the same size, but more interest. Christine de Pisan is known in 20 copies, 20 more being untraced; she seems to have been equally treasured and unread with Cicero on 'Old Age,' with

26+14 copies to his credit. Boecius 'De Consolatione' has 17+11, and the 'Recuyell' 16+4; but 'Charles the Great' only 1. The 'Canterbury Tales' are known in 11 copies and 12 untraced of the first edition, 9+4 of the second, which seems to show that textual criticism had some weight in the fifteenth century.

No one can expect to add much to collations which are the result of some years of careful work by a specialist, and have passed the inspection of the foremost bibliographer in England. We may, however, hint that we are sorry to see bibliography so completely excluded, even when it might be useful. No one would gather from this list that not merely one edition of Cato, but all four, are from the pen of Benedict Burgh, the first three being in verse, the last in prose. As regards the note on p. 118, it is taken from the catalogue of the library of the Earl of Kildare, facsimiled by Gilbert for the Irish National MSS. The catalogue of James VI. is printed in the Scottish Historical Society's Miscellany, 1893. We are glad to have a good facsimile of the Chatsworth engraving supposed to represent Caxton, and some excellent reproductions of types.

A Catalogue of the Manuscripts in the Library of the Hunterian Museum in the University of Glasgow. Planned by the late John Young, and continued by P. Henderson Aitken. (Glasgow, MacLehose & Sons.)—We welcome this handsomely printed catalogue of the treasures of the Hunterian Museum, both for its own sake and in the hope that it may be followed by a catalogue of the English and Scottish books in the library printed before 1640, which, we believe, are of considerable importance. Scholars and students throughout the world will be glad to have the full descriptions which Dr. Aitken has drawn up of the 643 manuscripts in the collection, some of which are of great beauty and extremely rare. To students of English the Hunterian Library is remarkable above all as the home of the unique copy of Chaucer's 'Romance of the Rose,' but it has other treasures only less valuable. Among them are a collection of signed Bills of Queen Elizabeth which have been removed at some time or other from the Record Office, a 'Confessio Amantis,' a 'Canterbury Tales,' some very fine fifteenth- and sixteenth-century illuminated books, some eastern MSS., and even some Russian, the words quoted from which are, however, unrecognizable. It would be easy to pick out a number of slips in the descriptions, such as calling Bartholomew Anglicus 'Glanville,' which is totally unwarranted, or evidences of unfamiliarity with mediæval ways of expression. We prefer to pay our tribute to the careful and laborious study which has gone to the compilation of this valuable catalogue.

The Sheaf Catalogue. By J. Douglas Stewart. Illustrated. (Libraco.)—A sheaf catalogue consists of loose leaves bound by mechanical means into a sheaf or volume, or series of volumes, and has the advantage of adjustability and portability. Mr. Stewart describes the forms in use, and discusses the materials and technique employed, favouring a manuscript as compared with a typewritten catalogue. Some 47 drawings are provided, illustrating the methods of making entries on the cards. We note with some interest that not a single specimen entry gives any clue to the shelf on which the book is supposed to stand. Now nine out of ten persons who consult any library, special or general, want to know at once where some particular book is to

be found; and as a book must be on some shelf, there can be no reason why that information should not be given, without omitting the advantages that a classified catalogue may offer. This handbook will be found useful by private librarians and owners of medium-sized libraries as well as those engaged in public institutions, to whom it will be familiar as having appeared in the columns of *The Library World*.

Guide to Librarianship, edited by J. Duff Brown (Libraco), is intended for the use of students entering for the professional examinations of the Library Association, and provides them with a series of reading lists and tables required in connexion with library economy. The lists seem complete and useful, though we should have thought that students might have been introduced to Mr. Fortescue's 'Subject Index to the Books added to the British Museum,' not so much for study (they are already overburdened in the Bibliographical section) as to inform them that so valuable a book exists. In the early schemes of classification more emphasis should have been laid on the catalogue of the French Royal Library, which employed a complete and rational system of classification from its own point of view. The chapter on 'Factors and Percentages' will be found interesting by many outside the circle for whom the book is primarily intended, and to whom it needs no introduction on our part.

VERSE.

Mimma Bella. By Eugene Lee-Hamilton. With portrait of the Author. (Heinemann.)—This volume comprises the final work of the late Eugene Lee-Hamilton—a sonnet-sequence 'Mimma Bella,' together with one prefatory and two additional 'Last Sonnets.' Of the circumstances of personal bereavement attending the composition of the sequence it is not our place to speak. To many there will always appear something of unfitness in the publication of an intimate and poignant sorrow, but the trend of the century is, it must be conceded, in the other direction. Viewed as the skilful exercise of a most elusive art, the book, instinct with tender and delicate fancy, spontaneous and sincere, cannot fail to delight the cultivated taste. Mr. Lee-Hamilton was a master of form, and his lines flow in subtle, unforced cadences that go far to obliterate the sense of effort seldom entirely absent from this poetic medium. We quote the Tenth Sonnet:—

'Tis Christmas, and we gaze with downbeat head
On something that the post has brought too late
To reach thee, Mimma, through the narrow gate,
From one who did not know that thou art dead;
A picture-book, to play with on thy bed;
And we, who should have heard thee laugh and prate
So busily, sit here at war with Fate,
And turn the pages silently instead.
O that I knew thee playing 'neath God's eyes,
With the small souls of all the dewy flowers
That strewed thy grave, and died at Autumn's breath;
Or with the phantom of the doll that lies
Beside thee for Eternity's long hours,
In the dim nursery that men call Death!

The Preface, from the pen of Mrs. Lee-Hamilton, contains a brief memoir of the author, written with admirable restraint and more than a touch of pathos.

Wind and Hill. By G. Winthrop Young. (Smith, Elder & Co.)—Mr. Young writes fluently, and the best of his verse, if it has little to do with the more subtle springs of poetical thought, shows taste, feeling, and a safe ear for rhythm. Those of the poems that draw their inspiration from external nature have the vigour and freshness of fancy proper to such a setting, and come nearest to the expression of an individuality. In particular

we notice the lines on 'Morning' and 'Shadows,' and the pleasantly meditative stanzas called 'A Hill,' from which we quote the following:—

Only a hill: earth set a little higher
Above the face of earth: a larger view
Of little fields and roads: a little higher
To clouds and silence: what is that to you?
Only a hill; but all of life to me,
Up there between the sunset and the sea.

The author is less successful in his allegorical attempts, failing often to make sufficiently clear, for poetical purposes, the necessary link between the mystical and the human; and to certain of his shorter lyrics—notably 'Laughter' and 'Joy in Rest'—trite reflections and familiar cadences lend more than a touch of the commonplace. The technique is generally good, except for the prevalence of a common literary practice, long since deplored by Coleridge with due contrition for his own early backslidings—to wit, the use of "two words made one by mere virtue of the printer's hyphen." In the present case this has proved something of a snare, such instances as "storm-wrath," "white-tremulous," "surf-song," and "danger-call" being herded together in four consecutive stanzas of only moderate length.

In *The Cliffs* (Duckworth) Mr. C. M. Doughty has turned the prevalent "invasion" craze to poetical account. The book is called, by way of sub-title, 'A Drama of the Times,' and is not lacking in dramatic moments—moments not so much of action as of the pause before action—the sense of impending peril. That the sword never falls; that its descent is in fact arrested at the last moment by means more flattering to national pride than comfortable to the panic-stricken, or indeed altogether convincing to the cool-headed, are circumstances which render the drama, as such, both incomplete and ineffectual; but it is a sermon on national decadence that Mr. Doughty has set himself to deliver, and for this purpose the dramatic form is doubtless as good as another. The scene is laid in and about a village on the Norfolk coast, and opens with the murder of an aged shepherd, minding his flocks on the cliffs, by the occupants of an invading aeroplane. Alternately with the village episodes—which are throughout vivid, and at times stirring—the author has introduced others of an allegorical nature, in which Truth, "golden and azure-winged Eons," and similar celestial personages are shown, together with a company of Elves that trip somewhat heavily. It is in these passages that Mr. Doughty delivers his message with the greatest directness, and his vigorous if rugged sincerity will appeal to the love of "hard hitting" which, irrespective of justice, is the common heritage of human nature.

As in former cases, the strength of the volume is discounted by idiosyncrasies of style. We know of no end, literary or otherwise, to be served by abolishing the note of interrogation—a process which invites bewilderment, and will, as often as not, convert an unambiguous question into a statement with a significance which is the reverse of that intended. We quote, by way of example, the following sentiment, placed in the mouth of one of the invaders:—

Jews, that frenziedly fought,
Coveting, as heavens riches, wounds and death,
Saved not Jerusalem. Impious Romans laughed,
Ate pork and beat them! Shall not likewise pass
Britain, found not World-worthy; and by us
Her Empire be destroyed.

The demonstrative pronoun is habitually substituted for the personal; the apostrophe is ignored; auxiliary verbs are held of small account; and the articles, both definite and indefinite, thrown to the winds. Character-

istic instances of needless obscurity may be observed in such sentences as:—

Ryters cannon speak
Heard rumbling Londons craven populace;
or again:—
Nor such be the Suns shafts, that can corrupt
Them the year thousands.

It is not—if the case may be so put without flippancy—by taking a language by the scruff of the neck and metaphorically shaking it that dignity of diction is attained. Words resuscitated after long disuse, even words that are no words, such as "indemoniately," so they be effective, have their place; but Mr. Doughty's gratuitous inversions and wilful archaisms—there is nothing, we think, to be gained in modern English by writing "heved" for "head"—are such as to give an impression of self-consciousness mingled with artificiality to a book which merits no such stigma.

The Shepherd. By H. A. Morrah. (Allen & Sons.)—The sub-title of this volume, 'A Book of Songs and Ballads,' is scarcely felicitous, since few of the pieces included can lay claim to the simplicity usually associated with those verse-forms. The poem called 'The Message' has both imagination and melody, though its precise significance is far from clear. In 'Durlston Bay,' beginning

Sunset over the hills, and far at sea
One ship, a living mark, sighting the land,

picturesque possibilities are suggested, but not realized; while 'A Dreamer's Venice,' with its echoes of 'Locksley Hall,' is a favourable example of the author's simpler method. We quote the following:—

Good, you think your kind of thriving argues other folks'
decay!
What's your progress but depriving life of sweetness, any-
way?
You with your machines and madness, dust and discord,
fret and fray.

Here, if labour lags a little, here, if tires the spirit soon,
Time is short as glass is brittle—we enjoy life's afternoon!
Quickly fall the evening shadows, night sinks down on the
lagoon.

Mr. Morrah's technique, so far as that quality is a matter of scansion and syllables, is conscientious; but his verse is apt to be laboured in effect, and too often demands a closer consideration than is justified by its purport.

The lyrics entitled *Songs of the City*, by William Booth (Nutt), dealing with London and Lancashire types, social problems and kindred themes, bear the marks of obvious sincerity, hindered by inadequate technique and a defective sense of rhythm. Metrically the most successful of the verses is an attempt in the manner of Mr. Kipling, beginning

The Lord God gave thee children, oh, thou of the ample
breasts;

but the verbal tricks of the original present small difficulty to the imitator, and the lines contain little else that calls for comment. The detached stanzas entitled 'Silhouettes,' despite abundance of conventional epithets, show some perception of the issues underlying common things. We quote the following:—

A sunset painted by the Master's hand
On the broad canvas of the glowing west;
Billows of jewelled radiance, on a strand
Of golden glory breaking crest on crest.
Outside a playhouse door a crowd awaits
Impatiently the opening of the gates.

In a 'Plain Man's Soliloquy,' on the other hand—a piece of rather amateurish blank verse—the author scourges the abuses of these latter days with cynical vigour; but his words do not strike home. The anomalies of civilization have never lacked a contemporary Jeremiah, and Mr. Booth's denunciations do little more than point once again to the familiar riddles of society.

A Craftsman's Verse, by George Earle (The Priory Press), is the verse of one who has studied technique with some diligence, and

seeks conscientiously for ideas that may be clothed thereby in seemingly forms. Some pleasant lines called 'Chaucer (For Children)' serve to illustrate the singular felicity with which the English of the poet's day satisfies, to the eye at least, some of the ideals of modern child-language; while the stanzas 'A Little Sermon (To Myself)' propound a sane, but by no means original philosophy. In a somewhat more ambitious lyrical attempt, 'The Moment,' lucidity is jeopardized by the jingle of metre and a succession of abstract imaginings, to the precise significance of which there is no sufficient clue. We quote the following:—

Song out of heaven
For ever descending,
Making one birth
In innermost blending
With sorrow from earth
For ever ascending.
Folding, unfolding,
In infinite worth,
Hinting, yet hiding,
Holding, withholding,
The glory abiding,
In the web of the birth,
Of the moment unending.

Mr. Earle's inspirations are in the main such as normally suggest themselves to the poetical aspirant. Four of his poems are entitled 'Spring'; others deal with such themes as 'Air,' 'Clouds,' 'Grass,' 'Home,' 'Evening,' and the like in a vein of painstaking, but undistinguished reflection.

The faults of *Arrows of Adolescence*, by H. B. S. (Nutt), are principally those of adolescence, and concerned more with taste than technique. The first poem, 'Messalina,' wherein we observe the god of wine to be twice somewhat abortively invoked as "Dionysius," reveals distinct imaginative power, discounted, however, by that lack of restraint which is readily confounded with strength; while in the 'Sonnets' a similar exuberance is responsible for much grandiose and inflated diction. Over-emphasis of the fleshly aspects of life is noticeable throughout; but the following stanza from 'Astarte' suggests a capacity for expressing the higher truths tersely and well:—

It may be so, yet 'tis a joy to strive,
For in the battle one is most alive,
And so the runner can but ever race,
It is a paltry thing if he arrive;

while the more lengthy poem on 'The Death of Shelley' shows a pleasing, if unoriginal vein of imagery. The lighter pieces are deficient in humour, and in the case of the 'Satires,' of which there are three, rely for their wit on topical allusions and verbal pleasantries.

The present poetical output of South Africa, as exemplified in *A Treasury of South African Poetry and Verse*, compiled by E. Heath Crouch (A. C. Fildes), displays few outstanding features apart from those afforded by local themes and local colour. From Thomas Pringle, the "Father of South African Poetry," whose portrait fitly appears as frontispiece, to the cloud of contemporary poets and versifiers, this youthful movement, as it were a literary aeroplane aspiring to ultimate flight, runs as yet securely, not to say humbly, on firm and familiar ground. There is little in the nature of distinctive inspiration. The sonnets, of which there are many, are, almost without exception, such as may be met with in any English volume of average minor verse; and the same stricture applies to the poems grouped at the end of the book under the heading 'Religious and Metaphysical.' Again there is the note of conscious imitation inseparable from the infancy of a literature. We observe certain stanzas called 'The Harmonies of Waters' in ambitious emulation of Collins's 'Ode to Evening,' though the author seems to have been at a loss to decide whether or not rhyme

was to be regarded as a factor in his scheme; while another writer has caught something of the trick of 'Locksley Hall,' with the innovation of allotting six lines to a stanza instead of two. But amidst the beautiful echoes of an older convention there is promise of something more. A short poem by John Runcie, 'The Crossing of the Hex Mountains,' is a case in point. We quote the first stanza:—

At Trefontein in the moonlight the little white tents
shine,
And a cry comes out of the darkness from those who guard
the line;
The panting heart of the engine pulsed through the resting
cars,
And beyond are the quiet mountains, and above are the
quiet stars.

There are slight technical flaws which more mature poetic sensibility would have avoided; but the poem has zest, vigour, and above all atmosphere.

Atmosphere also marks the work of Mr. Percival Gibbon, from whose ruggedly simple stanzas called 'The Veldt' we select the following:—

Cast the window wider, sonny,
Let me see the veldt,
Rolling grandly to the sunset,
Where the mountains melt,
With the sharp horizon round it,
Like a silver belt.

There's a promise, if you need it,
For the time to come;
All the veldt is loud and vocal
Where the Bible's dumb.
Heaven is paved with gold for parsons,
But it's grassed for some.

The seed of South African poetry is planted, and will doubtless bear fruit in due season. Meanwhile this volume is admirable in conception, and in appearance timely.

OUR LIBRARY TABLE.

It would be lost labour to search the leaves of *Irish Life and Humour in Anecdote and Story* (Stirling, Eneas Mackay; London, Simpkin & Marshall) for illustrations of existing manners, or ways of thought and speech, in the island. The compiler, Mr. William Harvey, has produced a decent "lounge-book" for postprandial idlers; but of his four hundred and eighty pages of huddled anecdote scarce one-fourth can be said to reflect, without distorting, the truth—and that a truth no longer actual, but of the past. How great soever the quantity of "delight," therefore, it may yield to the indolent reader, this book is "thin-sown with profit" to the student of Irish character. The types are for the most part the conventional ones of novels and plays, while the facetiae are just as familiar—the thrice-refurbished sparklets of the comic press. Authentic witticisms by legal, medical, clerical, or other celebrities are, however, scattered up and down—though the compiler neglects to furnish references for them.

Amongst the rare Hibernicisms recorded against contemporary speakers may be quoted the laughable example of mixed metaphor elaborated by Sir Thomas Myles, an eminent surgeon and citizen of Dublin. Referring, in the course of an address on Cecil Rhodes, to the attitude of the British people on the eve of the Boer War, Sir Thomas demanded emphatically: "Was England to stand by with her arms crossed and her hands in her pockets?" Another characteristic blunder is cited by Mr. Harvey from the report of "William O'Brien, M.P., v. the Marquess of Salisbury":—

"The first question put to the plaintiff by Sir Edward Clarke in cross-examination was: 'You have called Mr. Balfour a murderer, I believe?' Mr. O'Brien explained, 'I referred to his myrmidons, not to himself.' 'What do you mean?' asked the learned counsel. 'I will tell you,' replied Mr. O'Brien. 'In accordance with his

telegram, *Don't hesitate to shoot*, a poor young man was run through the back with a bayonet.' The Dublin jarvey's ready wit is proverbial, as is also his patriotic desire to put a good face on everything native. Mr. Harvey illustrates both traits with an anecdote good enough to bear repeating:—

"What a shocking thing it is to see a man in such rags and misery!" said an English tourist, as he drove through Stephen's Green on his jaunting-car past a stalwart tatterdemalion. "Bergorra, thin, yer honour," rejoined the jarvey, "thin rags is not from poverty at all, at all. The thruth is, the man's so ticklesome that sorra a tailor in the city can attempt to take his measure."

Mr. Harvey's text is adorned with a series of illustrations in colour, reproduced from some clever studies of Irish peasantry by the late Erskine Nicol.

Over Brave Blue Seas, by Will Brooke (Century Press), is an honest, straightforward chronicle of some twenty eventful years spent in the British mercantile marine, and we can commend the book alike for its simple interest as a story of adventure, and its value as a truthful picture of modern life at sea. If it has a fault from the latter point of view, it is that we gather from it but little suggestion of the real hardships of the sailor's life. Mr. Brooke has wasted few words in exercising the old sailor's traditional privilege of "growling"; but he has supplied scores of good and graphic pictures. He has no pretensions as a stylist, but he has an admirably keen eye for humour and pathos both ashore and afloat; and having, apparently, a full store of memories, he gives us full measure of incident and movement, with no dull intervals or word-spinning.

A Manor and Court Baron (Harleian MS. 6714). Edited by Nathaniel J. Hone. With a Preface by J. S. Green. (Manorial Society.)—Although the publication of this treatise undoubtedly comes within the scope of the Manorial Society's proceedings, the reader will perhaps have cause to regret that the editing of the MS. is somewhat primitive. Mr. Hone himself was fully competent to carry out a critical edition of the text and supply a helpful Introduction. But beyond a single foot-note (a reference to the 'Statutes of the Realm') we have no indication of his co-operation in the present undertaking, though he is presumably responsible for an accurate transcript of the MS. Such editing as appears is contained in the Preface by Mr. Green, but this is merely an elementary essay on the Manor Court at large, and contributes nothing to the elucidation of the MS. or the subject with which it deals.

Heortology: a History of the Christian Festivals from their Origin to the Present Day. By Dr. K. A. Heinrich Kellner. Translated by a Priest of the Diocese of Westminster. (Kegan Paul & Co.)—This work is chiefly intended for theological students and the younger clergy. It has been compiled with much care and trouble from the best authorities, both in print and manuscript, with the intention of making it easy to deal with the subject of the Christian festivals in sermons and catechetical instructions; and at the same time to give clearly and briefly all the information necessary for dealing with the question from the historical standpoint, "avoiding equally uncritical credulity and sceptical unbelief." Dr. Kellner, the Professor of Catholic Theology in the University of Bonn, is a scholar of considerable repute, and it is well worth while to have this present elaborate work in an English dress. It

stands to a considerable extent on a different basis from the older works on Liturgy as well as a variety of more or less accurate modern handbooks; it will be valued by many outside the Roman obedience. The discussion as to Easter and the sacred seasons connected with it is valuable. This is particularly the case with regard to the pages on the settlement of the date of Easter, and the attempts made to commemorate the day of the month on which Christ died.

MESSRS. CASSELL are showing considerable enterprise in catering for the numerous class of readers who want handy volumes at a cheap price. In their series "The People's Library" they have recently published *Villette*, *The House of the Seven Gables*, *Lavengro*, and *The Master of Ballantrae*. The inclusion of the last book in a cheap series is notable. The brief notes concerning authors are preferable to the average introduction, which is too apt to be a clever piece of writing, of little use for those with no acquaintance with the author treated.

THE same firm's "Little Classics" have nothing of shoddy work about them, being tastefully produced in every way. The frontispieces are good; there is a margin to the text, and the colours of the binding (red and green) are both effective. We have here introductions covering several pages, and those that we have examined are really helpful and to the point. The volumes include *The Pilgrim's Progress*, *Childe Harold*, *The Essays of Elia*, a selection of *Horace Walpole's Letters*, *More's Utopia*, and *Milton's Earlier Poems*, besides such less-known works as *Ascham's The Schoolmaster*.

MESSRS. CHATTO & WINDUS have reissued in the "Ruskin Series" *The King of the Golden River*, *Rab and his Friends*, and *Old Christmas*. We are glad to see these booklets again, which are pleasant both in form and matter.

JOHN DAVIDSON.

SINCE the sudden disappearance of Mr. Davidson from Penzance on March 23rd last some of his friends had hoped against hope that he might yet be alive, though the preface to his last volume of poems lent little countenance to such a view. The discovery and identification of his body at Mousehole on Saturday last put his end beyond doubt.

At the age of fifty, which he reached two years since, Davidson felt keenly the struggle against the world and the forces of convention; his health had been unstable for some time ("All we geniuses," he used to say playfully, "have something the matter with us"); and his mind had become—to use a chemical expression of which he approved—a saturated solution. With the reserve of the Scotchman and some of the vanity of the prophet, he did not easily make new friends or care to revise long-formed impressions, though he was an excellent talker, and delightfully devoid of the cant and false sentiment which shroud much of the best endeavour among authors to-day. He spoke his mind and wrote his mind with a justifiable contempt for the deplorable aptitude of the common scribe for expressing by order what he neither thinks nor believes. Sincerity was a luxury he managed to afford. To an artist convinced of his mission and possessed of some ideal of expression it is painful, as the poignant note by way of preface to Davidson's last book puts it, to "attempt things for which people will pay."

His beliefs, stated with an outrageous emphasis which drew on him the accusation of rank blasphemy, yet won by their sincerity and force the recognition of those who differed from him *toto cœlo* in the literal sense of the phrase. The writer who "turns Christian for an hour," or conceals under a skilful and timorous irony the half-beliefs of the present age, plays a more popular and much more successful part than John Davidson, but he has lost the savour of that independence which used to be a common feature of English life in many departments. "We poor, proud men," he wrote to a friend, "are now the only aristocrats"; and there are still some who think the pride of such men worth more than the pliancy of the successful—men often incapable alike of æsthetic creation and scientific deduction. Davidson, the story goes, when invited to "do something for a newspaper," sat for an hour opposite a piece of foolscap and then walked away. But he could, as his prose additions to his poetry show, do excellent critical work, of which the ready writer on everything and anything has no glimmering conception. The gifts of criticism and style are rarer than the fluency which makes the greater part of our newspapers, and less in demand, unfortunately, to-day.

Throughout the press we notice an uneasy tone of apology, as if the present world of letters and journalism was in no way responsible for the tragedy of Davidson's death. The case is, we think, worth examination. Now, as a poet, Davidson had his pension, his share of recognition, and the praise of judgments beyond cavil. It was impossible to expect success for his latest 'Mammon' dramas, or for other plays on which he insisted as suitable for the English stage. His lyrical gift was in no way weakened with years, and his Browningsque studies in observation, though of less value, met with acceptance here and there. What, however, it is well to point out is that there was—at any rate in his later life—no ready demand for his critical work in poetry and belles-lettres, as there should have been. In common with the best of the school of writers which flourished in the nineties, he had critical insight. But literary criticism is not wanted in the magazines nowadays, and when it does appear, is as often as not a mere pretentious réchauffé of received views. The loss of taste in this respect is not one which can be viewed with complacency by the honorable minority who care for English letters. It demands apology from those responsible for it, for it penalizes good work.

The best lyrics of Davidson are secure claimants for a place in the Golden Treasuries of the future, and, in common with other of his poems, have a touch of that real world of to-day which is slowly yielding the romance of its complicated essence. He was a master of phrase, and almost any page of his will yield notable things. Thus the holiday crowd at Hampton Court are "happy amateurs of noise," and his latest book speaks of "the admirable errantry of London's climate."

The author of 'Pages from a Private Diary' noted in 1896, when he was beginning his record:—

"I think it is partly John Davidson's interest in blackbirds that attracts me to him above the other sixty or seventy young gentlemen who make modern poetry. In the 'Thames Ditton' passage of the first 'Fleet Street Eclogues,' he speaks of their 'oboe-voices,' and again of their song as 'broken music'—one of his cleverest adaptations of a Shakespearean phrase."

The same writer says that Natural Science is the tenth Muse of to-day. It was science that Davidson, after a practical training

in its mysteries, attempted to turn into poetry, but the magic of his blank verse often failed him here. The task was too hard, though one well worth attempting. Such attempts are worth more than a multitude of tolerable rehandlings of outworn themes which have now no meaning. It is all very well to "write for antiquity," as Lamb suggested; but if poetry is to be more than a clever way of saying neat things, it must deal with the stuff of the present and the future. It must have "high seriousness," though Davidson deplored the "pedantic frowiness" of the expression.

The future was ever in his thoughts, and the fervid rebellion of his ideas by no means led, it must be noted, to the common goal of the wearied and disillusioned artist—sheer pessimism. He believed in progress, and in the future of the English race awakened to wider energies. He would have done away with the whole world of print as it stands, not because it is past praying for, but because the world needs freshness and a new start.

Living largely the simple life (which fashionable writers are apt to extol with an imagination untainted by experience), he could not be said to be a soured man. He enjoyed his occasional luxury of a cab or cigar; he was gay in congenial company; he found much to see in walks which, like Hazlitt, he preferred to take alone; he even enjoyed London fogs, which, oddly enough, relieved his asthma. His removal from London to Cornwall was a banishment from intellectual pleasures enforced by health.

He did not think that wisdom would die with him. Like Nietzsche, he had the breadth of mind to contemplate with serenity the idea of those who would come after him to modify his conceptions, to destroy them, if necessary. If he was worn out, the universe was, he said, but beginning its adolescence. "Primo avolsio non deficit alter" is a truth distressing to many teachers and pioneers, but it did not disturb Davidson, who played with firmness his part as he conceived it in the scheme of things, and could say in the last words of the 'Epilogue' to the last of his 'Testaments':—

Deeds all done and songs all sung,
While others chant in sun and rain,
"Heal and toss from dawn to dark,
Round the world and home again."

INTERNATIONAL CONFERENCE OF THE PRESS IN LONDON.

THE delegates of the International Conference reached London on Saturday last, and the proceedings opened at Lincoln's Inn Hall on Monday, the 20th, with three inaugural speeches, differing in style, but all to the point.

Lord Burnham, the Honorary President of the Conference, addressing the delegates in French, said that such an assembly as that over which he was called to preside testified by its very existence to the growing spirit of friendship and understanding which had begun to inform the Press. Not a journal of any importance in the world but devoted a quarter, perhaps a third, of its space to the production of news from other countries, conscious that the fact of knowing each other more thoroughly made for appreciating each other more sincerely. He spoke of the beneficent possibilities of the Press of the future in developing international sympathies, and influencing the well-being, the education, and the progress of mankind. Such influences resembled the silent forces of nature at work unseen, moderating revolutionary movements into salutary reforms. Finally he described the

journalist as a man on whose untiring work the sun never set, a soldier in the great army of peace, whose weapon might scarcely be laid aside by night or day, so busy was it in the service of the progress of the world.

Herr Wilhelm Singer (*Neues Wiener Tagblatt*), President of the Federated Associations of the Press since their first union in 1894, began his address with a graceful allusion to the King of that happy realm in which they found themselves assembled in conference. From this to the liberty of the Press was an obvious step, and the speaker described his hearers as pilgrims seeking that noblest and most widely desired ideal of the human heart, absolute freedom of speech. Coming to the technical aspect of the assembly in Lincoln's Inn Hall, Herr Singer explained that, owing to the immense amount of committee work left over from the Congress of Berlin (1908), no meeting would have been held this year, had not the "friendly tenacity" characteristic of his British colleagues prevailed: a Conference (distinguished from a Congress in that it deals with matter of constitution rather than general professional subjects) had been conceded to meet their hospitable insistence. The chief business of the conferring delegates would be the remodelling of the statutes, compiled by the late M. Torelli-Viollier (*Corrière della Sera*, Milan), adapted for hopes which had now become certainties, and needing considerable expansion and revision in proportion to the growth of the organization which they controlled.

M. Victor Taunay's speech, which followed, was a good example of precise information broadly presented, and showing in minute detail and as a whole, the results of the year's progress. Starting from the Congress of Berlin, the General Secretary enumerated the various events of the different associations as they affected the organization of the federated movement. He has an amazing memory and a talent for presenting detail in such a fashion as to give everything its proper value in the general scheme. His tribute to his English colleagues, past and present, was particularly graceful and discriminating.

The inaugural addresses being concluded, ladies and non-delegates left the Hall, and the Conference went into committee. In the afternoon sitting a good deal of heavy work in the revision of the statutes was got through.

Sittings, morning and afternoon, were repeated on Tuesday, when the Postmaster-General, on behalf of the Government, welcomed the representatives of the Press as the potential peacemakers of Europe. A telegram from the King to Herr Singer, acknowledging the respect and gratitude expressed by the Conference, gave unbounded satisfaction.

On Wednesday the delegates went to Brighton, where they were excellently entertained by the Mayor and Corporation at the Pavilion; and on Thursday, after the closing ceremonies at Lincoln's Inn Hall, the Members of the Conference visited Windsor Castle by His Majesty's invitation.

London has never looked more attractive in the golden haze of a sunshiny September than it has this week, and our foreign guests are loud in their admiration of its charm and unexpected beauty. I hope next week to be able to report some impressions of the Conference at greater length.

G. B. STUART.

THE LIBRARY ASSOCIATION AT SHEFFIELD.

THE thirty-second annual meeting of the Library Association took place this year

at Sheffield. The members and delegates, about 300 in number, were entertained on Monday evening at a reception by the Lord Mayor and Lady Mayoress (Alderman and Mrs. H. K. Stephenson).

On Tuesday morning the members were formally welcomed in the Firth Hall of the University by the Lord Mayor.

The newly elected President (Alderman W. H. Brittain), after thanking the retiring President (Mr. C. Thomas-Stanford) for his services during the past year, delivered his inaugural address. He said that he welcomed the Association in a dual capacity: first as President of an Association visiting Sheffield for the first time, and secondly as the senior Past Mayor and senior Alderman of the city. On looking back through the thirty years and more of the Association's existence, they must derive abundant satisfaction from the record of good work accomplished. Side by side with the steady growth of membership they might discern a marked improvement, not only in the libraries, but also in the status of those responsible for their administration. The founders of the Association, some of whom were still alive, and whose energy and best services were still devoted to their fellow-librarians, had a warm place in the hearts of the members. No one had a higher appreciation of the responsible and influential position of a public librarian than the speaker. Leading men in every branch of literature, science, and art had expressed the high regard in which they held public libraries and their refining and elevating influence. Let them now, however, pass on to consider the amount which the Public Libraries Act allowed them to levy for the purpose of maintaining these admittedly important institutions. What could be said for the penny rate? At a meeting held in Sheffield forty years ago, when advocating the adoption of the Education Act, Mr. Forster stated, in the hearing of the speaker, that the education rate would never, by any possibility, exceed sevenpence in the pound. What was it now? In Sheffield it had already reached one shilling and elevenpence.

For the purposes of education under the Elementary Education Act the amount was unlimited. But for what the Bishop of Rochester had designated "the proper completion of the Elementary Education Act"—that is, the establishment and maintenance of public libraries—the amount was limited to one penny in the pound. Surely no one could doubt that in large centres of population the ratepayers would gladly support libraries in a much more liberal manner than the general Act provided for. This had already been done in many centres, among others in Sheffield. They had obtained a special Act authorizing them to levy a rate not exceeding twopence in the pound. The whole of the libraries, delivery stations, and reading-rooms, as well as three museums and an art gallery, were maintained out of that amount, so it was evident that strict economy must still be exercised. Although under present conditions they might approve of the promotion of special Bills for power to levy a rate in excess of the penny, it was certainly not a radical cure, and seemed to be practicable only in the case of important corporations possessing property of considerable rateable value.

The Library Association should never rest until this barrier to the increased usefulness of public libraries had been swept away. There would be as much wisdom in limiting the amount for education to W. E. Forster's original estimated maximum limit of sevenpence in the pound

as there was in limiting that for public libraries to a penny. During their visit the members would have ample opportunity for studying the many phases of local industrial activity. They would see the hand-production of delicate pen and pocket knives; the interesting processes of the silver and silver-plate trade; the casting of mammoth ingots; the perfecting (most delicate of all) of giant guns, and the moulding by hammer and press of the products of the never-dying furnaces. While the members viewed these processes they would realize the importance of a fully equipped reference library to the men who spent their lives in these works. The advances in the means and application of motive power, the enormous development of the machine tool, the never-ceasing strides of metallurgy (each phase involving a treatise) made a reference library, replete with every modern work on subjects of local technical interest, not merely a luxury but an absolute necessity to the well-being of the industry concerned.

What was a necessity for Sheffield in steel was equally necessary for Newcastle, Manchester, Leeds, and Nottingham, in mining and shipbuilding, cotton, wool, and lace respectively. That was no mere parochial or even national question. It involved the great commercial problem of international competition; and if our craftsmen had not access to that special literature which, by reason of its necessarily limited circulation, was prohibitive in price to the average artisan, it would go hard with England in her fight—already hard enough—for her share in the markets of the world. Comparatively blessed though Sheffield was by the power to levy a twopenny rate, the amount was found to be insufficient. In recent years the clamour for branch libraries for outlying districts had constituted a serious problem. The initial cost and the annual upkeep of these numerous branches were undoubtedly swallowing up more than their share of the available income, and it was the reference library, the nerve centre of the system, which must suffer.

The President was cordially thanked for his address.

The first paper on the agenda, having been printed and circulated, was not read. This was 'The Sheffield Public Libraries,' by Mr. Samuel Smith, the City Librarian, in which the proposals for the new Central Library were set forth. Mr. W. T. Fremantle then spoke on 'Local Bibliography,' a term which he extended to Hallamshire and South Yorks, with a fringe of Derbyshire and Notts. The local collection in the Sheffield Public Library should be made as complete as possible as the basis of a bibliography of the district. 'Bibliography and Copyright' was treated by Mr. R. A. Peddie (St. Bride Technical Institute).

In the afternoon visits were paid to a number of manufactories, among them being the works of Messrs. John Brown & Co., Messrs. Thomas Firth & Sons, Messrs. Vickers, Sons & Maxim, and Messrs. Walker & Hall.

In the evening Mr. L. Stanley Jast (Honorary Secretary of the Association, and Chief Librarian of Croydon Public Libraries) gave a lecture on Public Library work, illustrated by lantern-slides. The lecture was open to the public, and was well received by a large and interested audience.

The report of the Council, circulated at the meeting, stated that Mr. H. R. Tedder had been chairman for the past year, and thanked him for his services. The membership had slightly increased. The last annual meeting held at Brighton

had been a successful gathering. Seven monthly meetings had been held in London, at which papers had been read. In the course of the year the Public Libraries Act had been adopted at Farnworth, Silsden, and Waterloo (Lancs.). The Council noted with satisfaction the steady progress in the educational work of the Association carried on under the guidance of the Education Committee. The attendance at the lectures at the London School of Economics had been well maintained, the subjects dealt with last session being Library Economy, by Mr. Brown, and Bibliography by Messrs. Pollard and Roberts. Mr. Fovargue again lectured on Library Law; and lectures on Book Selection were given by Mr. Baker, Mr. Hopwood, and Mr. Fulcher. Correspondence classes had been conducted by Messrs. Prideaux, Savage, and Rae, over seventy students joining in them. The professional examination for 1909 had taken place early in June, the London Centre being held at the London University, South Kensington. The number of entries for the examination had been 222. Library Routine again attracted the greatest number of candidates, no fewer than 115 students entering for that section. The English edition of the Anglo-American Code of Cataloguing Rules had been published in December, having been printed in New York and sent over to England in sheets. The receipts from sales had been very satisfactory, and would cover the expenditure incurred in printing. A pamphlet on the subject of the establishment of Public Libraries was issued in January, and copies had been sent to the Library Authorities of most of the smaller places in the United Kingdom. It would also be sent to any districts adopting the Acts in the future, and should prove a useful guide to Library Committees. The 'Class List of Best Books, 1907-8,' edited by Mr. H. V. Hopwood, was published in August, 1908. The Council had determined to publish all future issues in January of each year, so that the material covered by the annual would be up-to-date. The next issue in January, 1910, would include the preceding eighteen months. The Council had undertaken to publish an 'Index to Professional Periodical Literature' prepared by Mr. Cannons. They had given prolonged consideration to the scheme of professional registration, the main principles of which had been adopted at the last annual meeting at Brighton, as well as to the question of remodelling the by-laws consequent thereon. The subject of the organization and status of Branch Associations had also been considered in relation to the registration scheme. The new by-laws, incorporating the Council's final proposals on these two matters, would be submitted for the approval of the members. The Council had asked to be allowed to submit evidence to the Royal Commission on the University of London on the subject of the education of librarians and the organization of means of research in London. Three meetings of the Book-Production Committee had been held, the inquiries of the Committee having been entrusted to three sub-committees dealing with paper, printing, and book-sewing. The recommendations of these sub-committees would be included in a report which would be presented to the meeting. The recommendations for the improvement of book production had the approval and support of several leading publishers. The Council had arranged with the Bibliographical Society for a joint committee of both bodies to discuss the question of 'Co-operative Practical Bibliography.' The

technical library of the Association housed at the London School of Economics had been made good use of during the year. A collection of lantern slides had been begun, illustrating methods of library work, and elevations and arrangements of buildings. These would be arranged in sets which could be lent to districts in any part of the United Kingdom where it was desired to arouse interest in library matters. The Council had accepted the invitation of the Town Council to hold the annual meeting of 1911 in Perth. That of 1910 would be held at Exeter, as previously decided. The proceedings were continued on Wednesday and Thursday.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Ackworth (John), *Life's Working Creed*, 2/6 net.
A series of sermons on the present-day meaning of the Epistle of St. James.
Allan (J. B.), Rev. John Duncan, D.D., Trinity Congregational Church, Aberdeen, 5/
Berg (E. P.), *Our Lord's Preparation for the Messiahship*, 3/ net.
Bone (Woutrina A.), *The Primary Scholar, his Characteristics and Needs*, 1/6 net.
Deals with Sunday-school work.
Book of Common Prayer in the Swahili (Mombasa) Language, 3/6
Bowne (Borden Parker), *Studies in Christianity*, 6/ net.
Cameron (Adelaide M.), *Christ in Daily Life*, 1/6 net.
A narrative of the life of our Lord arranged in a continuous story for daily reading, with an introduction by Eleanor C. Gregory.
Church Catechism in the Language of the Cree Indians, 2d.
Coutts (John), *Forms of Religion as seen in the Light of the Methods of Christ and of the Spirit, by following the Divine Order of Development*, 6/ net.
Divall (Edith Hickman), *Unto You that Believe*, 1/ net.
Daily readings for a month.
Ellis (Percy A.), *The Life of the World to Come*, 3/6 net.
The subject of life after death is dealt with in the light of the latest scientific discoveries.
Evangelia Nolana, 1/8
The story of the Gospels, in the dialect of Wedan, Goodenough Bay, Papua.
Jordan (Louis Henry), *Modernism in Italy: its Origin, its Incentive, its Leaders, and its Aims*, 2/ net.
Lomas (Thomas), *God and His Worshippers*, 2/6 net.
London Missionary Society, *One Hundred and Fourteenth Report, 1909*, 1/6
Maori Book of Common Prayer, 8d.
Miller (Andrew), *The Problem of Theology in Modern Life and Thought*, 5/
Miller (J. Stirling), *A Cosmic View of God and Man*, 3/6 net.
A contribution towards the science of religion.
Moberly (R. C.), *Christ and our Life*, 6/ net.
Sermons chiefly preached in Oxford.
Muir (G. Gilbert), *Shoulder to Shoulder*, 2/6
Sunday-afternoon addresses to men.
Na Fata Focola I Fin, 9d.
Matins, Evensong, Psalms, Collects, and Hymns in the Fin, Mala, dialect, Solomon Islands.
Psalter of the Church: the Prayer Book Version of the Psalms, with Marginal Notes by James G. Carleton, 4/ net.
Wordsworth (Bishop J.), *Breve Descrizione della Chiesa Anglicana*, 2d.
Translated by L. P. de Castelvecchio.
Wynne (G. Robert), *Words to Help*, 2/6
Readings for Sundays on certain difficulties in faith and practice.
Zahn (Theodor), *Introduction to the New Testament*, 36/ net.
Translated from the Third German Edition.
Law.
Phillipson (Coleman), *The Effect of War on Contracts and on Trading Associations in Territories of Belligerents*, 3/6 net.
Piggott (Sir Francis), *Foreign Judgments and Jurisdiction: Part II. Judgments in Rem Status*.
Fine Art and Archaeology.
Hill (G. F.), *Historical Roman Coins, from the Earliest Times to the Reign of Augustus*, 10/6 net.
With 15 plates, a glossary, and Index. A companion volume to 'Historical Greek Coins.'
Lake of Geneva, painted by J. Hardwicke Lewis and May Hardwicke Lewis, 20/ net.
Peet (T. Eric), *The Stone and Bronze Ages in Italy and Sicily*, 16/ net.
Spare (Austin Osman), *A Book of Satyr*, 21/ net.
A limited issue of sketches in black and white.
Poetry and Drama.
Almeida Garrett (Viscount de), *Brother Luis de Sousa, done into English by Edgar Prestage*, 3/ net.
Garrett states that the tragedy was rendered into English by the celebrated Mrs. Norton, but Mr. Prestage's will be considered the first translation published in our language.
Calderon, *La Vida es Sueño*, edited by Milton A. Buchanan. Vol. I.
A text founded on the first dated edition, with critical appendix.
Cooke (Arthur Stanley), *Southdown Songs and Idylls*.
A mixture of prose and verse.
Divall (Edith Hickman), *The Lord of my Life*, 1/6 net.
A volume of devotional verse.

- English Miracle Plays, Moralities, and Interludes, 7/6
Specimens of the pre-Elizabethan drama, edited, with an introduction, notes, and glossary, by Alfred W. Pollard. Fifth Edition, revised, with illustrations.
Froben (H. M.), *Light among the Leaves: Poems*, 3/6 net.
Kings and Queens of England, pictured by Ewing George Ritchie, and rhymed by Basil Procter, 1/ net.
Latin Anthology, 2/6 net.
A well-made selection which begins with Ennius and ends with Publilius Syrus. In the Golden Treasury Series.
Law (Frederick Hook), *Ad Miriam*, 3/6 net.
Le Gallienne (Richard), *New Poems*, 5/ net.
Leopardi, *Poems*, 3/6 net.
Edited, with introduction and notes, by Francis Brooks.
Poems of the Seasons, edited by Lettice Thomson, 1/6
Poetry of Earth: a Nature Anthology, 2/6 net.
In the Harpass Library.
Shakespeare Allusion-Book: a Collection of Allusions to Shakespeare, 1501-1700, 2 vols., 21/ net.
Originally compiled by C. M. Ingleby, Miss L. Toulmin Smith, and Dr. F. J. Furnivall, with the assistance of the New Shakespeare Society, now re-edited, revised, and rearranged, with an introduction, by John Munro. In the Shakespeare Library.
Stawell (F. Mellan), *Homer and the Iliad*, 10/6 net.
An essay which aims at determining the scope and character of the original poem.
Symons (Arthur), *The Romantic Movement in English Poetry*, 10/6 net.
Music.
Statham (H. Heathcote), *The Organ, and its Position in Musical Art*, 7/6 net.
A book for musicians and amateurs.
Bibliography.
Ashley Library: a Catalogue of Printed Books, Manuscripts, and Autograph Letters, collected by Thomas James Wise. Vol. II.
A careful description of Mr. Wise's splendid collection of books. Printed for private circulation only.
National Library of Wales: Charter of Incorporation and Report on the Progress of the Library from the Granting of the Charter to the 31st March, 1909.
Philosophy.
Hobbes's *Leviathan*, 2/6 net.
Reprinted from the edition of 1651, with an essay by the late W. G. Pogson Smith.
Munsterberg (Hugo), *The Eternal Values*, 10/6 net.
Philosophical discussions on truth and beauty, happiness, love, science, art, development, industry, morality, and religion, the last chapter alone dealing with metaphysical problems.
History and Biography.
Brown (P. Hume), *History of Scotland: Vol. III., from the Revolution of 1689 to the Disruption, 1843*, 4/6 net.
For review of Vol. II. see *Athen.*, May 5, 1902, p. 553.
Fielding, edited by George Saintsbury, 3/6 net.
The Masters of Literature Series, which aims at giving in handy volumes the finest passages from the writings of great authors.
History of Northumberland: Vol. IX., the Parochial Chapels of Karsdon and Horton, by H. H. E. Craster, 31/6 net.
Issued under the direction of the Northumberland County History Committee. Has a map, 6 plates, and numerous smaller illustrations.
In Memoriam Dr. Cowas Lalacca: The Record of a Brave Deed, 1/ (12 annas) net.
Leeds (Herbert), *Life of Dean Lefroy*, 1/ net.
Lincoln, Abraham, and the London 'Punch': Cartoons, Comments, and Poems published in the London Charivari during the American Civil War (1861-5), edited by W. S. Walsh, 1 dollar net.
MacGill (W.), *Old Ross-shire and Scotland, as seen in the Tain and Balagown Documents*, 20/
MacNutt (Francis Augustus), *Fernando Cortes and the Conquest of Mexico, 1485-1547*, 5/
A compact history of the conquest of Mexico. In the Heroes of the Nations.
Pedigree Register, Vol. I. No. 10, 2/6 net.
Issued quarterly.
Scott, edited by Arthur James Grant, 3/6 net.
Another of the Masters of Literature.
Shearer (John E.), *Fact and Fiction in the Story of Banckburn*, 6/ net.
Aims at giving an account of the battle free from fable, and incidentally destroys much of the romance connected therewith. After comparing the tale with the physical features of the ground, Mr. Shearer comes to much the same conclusion as J. R. Green—that Barbour's 'Bruce' is historically worthless.
Sherard (Robert Harborough), *My Friends the French*, 12/6 net.
Includes a good many allusions to well-known English men of letters.
Smith (Charlotte Fell), *John Dee, 1527-1608*, 10/6 net.
The life of John Dee, Queen Elizabeth's adviser on occult matters, who lived under five sovereigns, and died of starvation when over eighty years of age.
Stenger (Gilbert), *The Return of Louis XVIII., translated by Mrs. Rudolph Stawell*, 15/ net.
A study of the Bourbons on their return to France after twenty-five years of exile, in which are portrayed Louis XVIII., the Duc de Berry, the Comte d'Artois, and the Duc and Duchesse d'Angoulême. Louis is described as an egoist, with but one kingly quality—a self-respect which lent him dignity. Illustrated.
Stock (Eugene), *My Recollections*, 6/ net.
Reminiscences of London half a century ago, and much work for the Church, missions, &c.
Trevelyan (George Macaulay), *Garibaldi and the Thousand*, 7/6 net.
The story of the expedition of the Thousand into Sicily, one of the most romantic episodes of Garibaldi's career. Mr. Trevelyan has collected first-hand information from veterans and eyewitnesses, and found much new material in Italy and Sicily of which there is a bibliography.

Geography and Travel.

- Browne (P. W.), *Where the Fishers Go: the Story of Labrador*, 6/ net.
 Butcher (E. L.), *Things seen in Egypt*, 2/ net.
 Este (Margaret d'), *In the Canaries with a Camera*, 7/6 net.
 The narrative of a winter spent in Tenerife, Grand Canary, and the island of La Palma, with illustrations from photographs by Mrs. E. M. King.
 Hope (Ascott R.), *Adventures in America*, 6/
 A collection of personal narratives of adventure representing phases of American life, with 12 full-page illustrations in colour by Henry Sandham.
 Lyman (William Denison), *The Columbia River, its History, its Myths, its Scenery, its Commerce*, 15/
 With 80 illustrations and a map.
 Rickard (T. A.), *Through the Yukon and Alaska*, 10/6 net.
 Records observations made in the course of a journey through the Yukon territory and the district of Alaska during the summer of 1908, and describes the scenery, people, and industries of the North.

Education.

- Armstrong College, Newcastle-upon-Tyne, Calendar, Session 1909-10, 1/
 Crook (C. W.), *Notes of Lessons on Arithmetic, Mensuration, and Practical Geometry*, Vol. II., 3/
 Schofield (Lily), *In the Children's Garden*, 5/
 Fifty-two stories for telling in the Kindergarten, with an introduction by A. Yelland, suggestions for teachers by E. M. Spencer, and illustrations by H. L. Shindler.
 West Riding of Yorkshire, County Council, Fifth Annual Report of the Education Committee.

Philology.

- Lounsbury (T. R.), *English Spelling and Spelling Reform*, 6/ net.

School-Books.

- Clark (G. E.), *A Junior Practical Arithmetic*, 2/6 net.
 Specially written for the use of schools and private students.
 Gregory (R. A.) and Hadley (H. E.), *A Class-Book of Physics*.
 A concise textbook for practical work.
 Gwyther (G. M.), *English History in the Class-room*, 2/6
 Highroads of History: Book IV. (a) From Earliest Times to 1603, 1/6. Book V. (a) From 1603 to the Present Time, 1/8
 In the Royal School Series, illustrated by the paintings of John Pettie, C. W. Cope, Benjamin West, and others.
 Horace, *Saturarum Liber II.*, 2/
 Edited, with introduction and notes, by James Gow.
 Longfellow's Shorter Poems, 6d.
 No. XIX. of Short Studies in English Literature.
 Pickford (A. G.), *Elementary Projective Geometry*, 4/
 Designed for the use of upper forms of schools and junior students at the Universities.
 Schmall (C. N.), *A First Course in Analytical Geometry*, 6/ net.
 Shakespeare's Merchant of Venice, 6d.
 No. XVII. of Short Studies in English Literature.
 Tales of the Southern Sea, 4d.
 In Nelson's Graded Readings: Third Grade.
 Thomson (C. L.), *A First History of England: Part VII., 1826-1901*, 2/6—Stories from Germany, 1/
 No. 6 of the Romance Readers, intended to provide children with simple reading-books which are also an introduction to the great literatures of the world.

Science.

- Ball (Sir Robert S.), *The Story of the Heavens, Part I.*, 6d. net.
 To be completed in 14 fortnightly parts, containing numerous illustrations.
 Bateson (W.), *Mendel's Principles of Heredity*.
 Second impression, with portraits, coloured plates, and figures. For review see *Athen.* of the 4th inst., p. 271.
 Blackham (R. J.), *Military Sanitation for Soldiers serving in Hot Climates*, 5/ net.
 Buller (A. H. Reginald), *Researches on Fungi*, 12/6 net.
 An account of the production, liberation, and dispersion of the spores of Hymenomycetes, treated botanically and physically, with some observations upon the discharge and dispersion of the spores of Ascomycetes and of Pilobolus. Has 5 plates and 53 figures in the text.
 Chapman (Frank M.), *Camps and Cruises of an Ornithologist*, 12/ net.
 The 250 photographs from nature with which this work is furnished by its author, an American ornithologist, are of great interest, illustrating the birds and their haunts. The studies are mainly of American birds, but in one chapter the author gives an account of a pilgrimage he made in England, where the blackbird pleased him best.
 Elliot (G. F. Scott), *Botany of To-day*, 5/ net.
 A popular account of recent notable discoveries, with 27 illustrations.
 Houghton (C. E.), *The Elements of Mechanics of Materials*, 7/6 net.
 A textbook for students in engineering courses.
 Lankester (E. Ray), *Extinct Animals*, 3/6 net.
 New Edition, with 218 illustrations.
 Wright (William H.), *The Grizzly Bear*, 7/6 net.
 The narrative of a hunter-naturalist, historical, scientific, and adventurous. Illustrated from photographs by the author and J. B. Kerfoot.

Juvenile Books.

- Andersen (Hans Christian), *Fairy Tales*, 6/ net.
 Translated from the Danish original by H. L. Brækstad, with an introduction by Edmund Gosse. A new issue called *The Queen's Edition*.

- Avery (Harold), *In Days of Danger*, 3/6
 A tale of the threatened French invasion.
 Baring (Maurice), *The Story of Forget-me-not and Lily of the Valley*, 2/ net.
 Barter-Snow (Laura A.), *Her Little Kingdom*, 2/6
 Bright Eyes Story Book, 3/6
 Child's Own Magazine, Vol. LXXVII., 1/
 Conway (Agnes E. and Sir Martin), *The Children's Book of Art*, 6/
 Empire Annual for Girls, edited by A. R. Buckland, 3/6
 Everett-Green (E.), *A Lad of London Town*, 2/6
 Happy Hearts, 3/
 A picture book for boys and girls.
 Happy Hearts and Merry Eyes, 2/6
 Home Companions, 2/6
 Hope (Ascott R.), *Beasts of Burden*, 3/6
 Stories of animals that work in the service of man. With 8 full-page illustrations in colour by S. Vernon Stokes.
 Irvine (A. M.), *A Girl of the Fourth*, 5/6
 The story of an unpopular girl.
 McSpadden (J. Walker), *The Land of Nod, and what Tinkie and Tess found There*, 5/ net.
 Mockler-Ferryman (A. F.), *Lads of the Light Division*, 2/6
 Morgan (Margaret), *The Little Adventures of Kitty Topsy-Toe: Verses*, 2/6 net.
 Our Own Scripture Book, 2/6
 Picture Book Trains, 2/6
 Picture Companions, 3/6
 Protheroe (Ernest), *The Sister Crusoes*, 3/6
 Royal Annual, 2/
 The yearly volume of *The Golden Rule Magazine*, an illustrated magazine for young people.
 Spielmann (Mrs. M. H.), *The Rainbow Book: Tales of Fun and Fancy*, 5/ net.
 To make You Laugh, 2/6
 Woodhouse (P. G.), *Mary: a Public School Story*, 3/6
 Young England, Vol. XXX., 5/
 An illustrated magazine for boys.

Fiction.

- Baker (James), *The Gleaming Dawn*, 2/ net.
 Popular edition of a romance of the Middle Ages.
 Beach (Rex), *The Silver Horde*, 6/ net.
 An exciting story of salmon fishing.
 Brown (Dr. John), *Rab and his Friends*, 1/ net.
 One of the Ruskin Series.
 Caine (O. V.), *The Coming of Navarre*, 5/
 An English boy's adventures in the days of Guise and Henry of Navarre, opening with the Armada, and coming to a climax in the winter of 1588.
 Cassidy (James), *A Bridge of Fancies: Tales and Episodes*, 3/6
 Dual Personality, by D. B. M., 3/6
 The spirit of a worldly woman returns to earth, and by means of occult powers attaches herself to a living woman, hoping by influencing her for good to make atonement for past failures.
 Dudeney (Mrs. Henry), *The Shoulder Knot*, 6/
 Tells of a secret sin which took all the joy from a man's life. How he loved, and how he found freedom from his incubus, is the story.
 Eccott (W. J.), *The Background*, 6/
 Relates the re-appearance of a man supposed to have died from the effects of a fire that reduced a mansion to ashes.
 Garland (Hamlin), *The Moccasin Ranch*, 3/6 net.
 A story of Dakota.
 Garvice (Charles), *The Fatal Ruby*, 6/
 Tells of a ruby and a girl that were both lost.
 Granville (Charles), *The Gift of St. Anthony*, 6/
 The story of a Russian musician, a young Dutch girl, and a Soho gambling den.
 Grier (Sydney C.), *The Path to Honour*, 6/
 A tale of an Eastern kingdom, including a love problem.
 Hay (Ian), *A Man's Man*, 6/
 Beginning with the hero's college days, the book ends with his marriage.
 Hocking (Silas K.), *A Desperate Hope*, 3/6
 A tale of triumph over difficulties, with illustrations by Arthur Twiddle.
 Lathbury (Eva), *The Sinking Ship*, 6/
 A love-story with a theatrical interest.
 Le Queux (William), *The Red Room*, 6/
 A detective story turning on the disappearance of a Professor of Science.
 Lucas (St. John), *The First Round*, 6/
 A study of the development of a lonely boy with a passion for music, tracing the gradual triumph of his artistic instinct in spite of opposition.
 MacLennan (R. J.), *In Yon Toon, My Friend Mrs. Simpson*, 1/ net.
 A series of tales in dialect, reprinted from *The Glasgow News*.
 Marchmont (Arthur W.), *An Imperial Marriage*, 6/
 A marriage arranged by the Kaiser that was delayed owing to the love of the bridegroom elect for another woman.
 Meade (L. T.), *Blue of the Sea*, 6/
 Draws its title from the heroine, who is saved from a wreck, and meets with adventures such as rarely befall a castaway.
 Merriman (Henry Seton), *Flotsam: the Study of a Life*, 2/ net. New Edition. For notice see *Athen.* August 15, 1896, p. 219.
 Methven (Paul), *Influences*, 6/
 Describes the incidents leading up to, and consequent upon, the marriage of a young girl with a cynical man of the world many years her senior.
 Moore (Dorothea), *My Lady Bellamy*, 5/
 A story for girls, set in the time of William III.
 Moran (J. J.), *Irish Droilleries*, 3/6
 A collection of ten stories.
 Querido (L.), *Toll of Men*, 6/
 Is divided into four books, Winter, Spring, Summer, and Autumn; and embodies the life of the fields in the figure of a poacher.
 Reed (Myrtle), *Old Rose and Silver*, 6/
 The love-story of a woman of forty.

- Reynolds (Stephen), *The Holy Mountain*, 6/
 A satirical novel, of which the key-note is faith.
 Alec Trotman, a grocer's son, removes a mountain from Wiltshire to Acton, and the effects of this are described.
 Ruskin (John), *The King of the Golden River; or, The Black Brothers*, 1/ net.
 Illustrated by Richard Doyle.
 Tynan (Katharine), *Kitty Aubrey*, 6/
 The adventures of a young girl in an English home.
 Ward (Mrs. Wilfrid), *Great Possessions*, 6/
 The story of a lost will.
 Whishaw (Fred), *The Vortex*, 6/
 A present-day Russian revolutionary sto.

General Literature.

- Barnard (Amy R.), *The Girl's Encyclopedia*, 3/6 net.
 Deals with physical culture, reading, health, hobbies, religion, social relations, etiquette, travel, careers for women, toilet, &c.
 Beggs (Capt. S. T.), *Guide to Promotion for Non-Commissioned Officers and Men of the Royal Army Medical Corps*, Second Edition, 5/6 net.
 With Appendix on hints for young N.C.O.'s on clerical and other duties in a military hospital.
 Carrington (Hereward), *Hindu Magic*, 1/ net.
 An inquiry into the feats performed by fakirs and yogis.
 Cassell's Little Classics: Ascham's *The Schoolmaster*; Bacon's *Essays*; The *Pilgrim's Progress*, Part I.; Childe Harold; Carlyle's *Heroes and Hero-Worship*; Dickens's *Christmas Carol* and *The Chimes*; Evelyn's *Diary*; *Reign of Charles II.*; Goldsmith's *Plays*; *Rasselas*; *Essays of Elia*; Macaulay's *Warren Hastings*; Maundeville's *Voyages and Travels*; Selection: Milton's *Earlier Poems*; More's *Utopia*; *Unto This Last*; Marmion; Prometheus Unbound; Sheridan's *Plays*; Sidney's *Defence of Poesie* and *Poems*; Steele and Addison's *Sir Roger de Coverley*; Swift's *Battle of the Books*, &c.; Tennyson's *Poems*, Selection; *The Four Georges*; Walpole's *Letters*, Selection; Wordsworth's *Poems*, Selection, 7d. net each.
 Chesterton (G. K.), *Tremendous Trifles*, 5/
 A volume of fantastic essays, reprinted from *The Daily News*.
 Cunynghame (H. H.), *Time and Clocks*, 2/6 net.
 New Edition. An illustrated description of ancient and modern methods of measuring time.
 Godley (A. D.), *Aspects of Modern Oxford*, 2/ net.
 New Edition, with illustrations by J. H. Lorimer, Lancelot Speed, T. H. Crawford, and E. Stamp. The book first appeared in 1893.
 Guerber (H. A.), *Myths and Legends of the Middle Ages, their Origin and Influence on Literature and Art*, 7/6 net.
 Haydon (A. L.), *The Book of the Lifeboat*, 3/6
 Includes an account of notable deeds of heroism, and has illustrations by S. W. Hunter.
 Irving (Washington), *Old Christmas*, 1/ net.
 In the Ruskin Series.
 Jovs of Life, compiled by Sidney J. Shaylor, 2/6 net.
 Lewis (Lawrence), *The Advertisements of 'The Spectator'*, 6/ net.
 A study of the literature, history, and manners of Queen Anne's England as they are reflected in advertisements, as well as an illustration of the origins of advertising. With appendix of representative advertisements, and an introductory note by G. L. Kittredge.
 Living London, its Work and its Play, its Humour and its Pathos, its Sights and its Scenes, edited by George R. Sims, Part I., 7d. net.
 To be issued in 36 fortnightly parts.
 Meynell (Alice), *Ceres' Runaway*, and other Essays, 3/6 net.
 Pickett (William P.), *The Negro Problem*, Abraham Lincoln's Solution, 10/6 net.
 Based on Lincoln's speeches and writings.
 Sayings of Confucius, translated by Leonard A. Lyall, 3/6 net.
 Sims (Geo. R.), *The Death Gamble*, 1/ net.
 A record of life insurance frauds.
 Tenures of Land and Customs of Manors, 6/ net.
 Originally collected by Thomas Blount, and republished with additions by the Beckwiths in 1784 and 1815; rearranged and considerably enlarged by W. Carew Hazlitt in 1874, and now furnished with a Supplement.
 Welinkar (N. G.), *English Impressions*, 1/6
 Notes on certain aspects of English life, with an introduction by the Rev. N. Macnicol.

FOREIGN.

Fine Art and Archaeology.

- Braungart (R.), *Moderne deutsche Exlibris*.
 Has many illustrations, some in colours. One of the issues of *Die Kunst unserer Zeit*.
 Mengin (V.), *Benozzo Gozzoli*, 3fr. 50.
 In *Les Maîtres de l'Art*.
 Paris (P.) et Roques (G.), *Lexique des Antiquités grecques* 10fr.

History and Biography.

- Bourg (J. du), *Les Entrevues des Princes à Frohsdorf, 1873 et 1883: la Vérité et la Légende*, 3fr. 50.
 Castellane (Marquis de), *Hommes et Choses de mon Temps*, 3fr. 50.
 Forrer (L.), *Sir John Evans, K.C.B.: Biographie et Bibliographie*.
 Reprinted from the *Gazette numismatique française*, with a portrait of Sir John as frontispiece.

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

The *Cornhill Magazine* for October will include 'Stevenson and Simoneau,' by Mr. Herman Scheffauer; 'The Admiral's Ghost,' a sea piece by Mr. Alfred Noyes; and 'The Disbanding of the Guava Rifles,' by Col. C. E. Callwell, a military skit. Mr. C. R. L. Fletcher recalls an inland voyage on 'The Kennet and Avon Canal'; and 'A Forgotten Tragedy,' by Balkis, is a century-old incident from the history of the English in Ceylon. Miss Constance Leigh Clare in 'A Portuguese Patchwork,' records further impressions of life in the Peninsula; while 'A Spoiler at Noonday,' by R. O. M., is a gipsy story.

UNDER the title 'San Celestino: an Essay in Reconstruction,' Mr. John Ayscough, the author of 'Marotz,' &c., is publishing on October 7th with Messrs. Smith & Elder a work that throws a fresh light upon the career of Celestius V.

MR. A. T. QUILLER-COUCH has collected a number of his short stories, and they will be published by the same firm in the first days of October under the title 'Corporal Sam and other Stories.' 'Q.' takes his readers again to the battle-fields of the Peninsula, and Troy Town.

THE October issue of *The Dublin Review* will contain articles on 'The Tennyson Centenary,' by Mr. Wilfrid Ward; 'The Ancients in Racine and in Shakspeare,' by Mr. F. Y. Eccles; and 'Spiritualism,' by Father R. H. Benson.

LADY BUTLER prefixes to her forthcoming volume, 'From Sketch-book and Diary,' a letter of dedication 'To my Sister, Alice Meynell,' in which she says:

"I have an idea of writing to you, most sympathetic Reader, of my travels since you and I set out, at the Parting of the Ways, from the paternal roof-tree within three months of each other."

Lady Butler adds:—

"I claim your indulgence for my artist's literary crudities; but nowhere do I need it more than in Italy, for you have trodden that field with me almost foot by foot."

THE CAMBRIDGE UNIVERSITY PRESS include in their announcements 'The Story of the Roman Republic,' 3 vols., by Mr. W. E. Heitland; 'The Journal of George Fox,' reprinted verbatim for the first time from the original MS., and edited by Mr. Norman Penny; and 'Saint Theresa: the History of her Foundations,' translated from the Spanish by Sister Agnes Mason.

THE third and last volume of Col. H. B. Hanna's 'History of the Second Afghan War' is now in the printers' hands. It deals exhaustively with political and military events from the signing of the Treaty of Gandamak to the evacuation of Kandahar, and it sums up the consequences and lessons of both campaigns.

DR. BUTLER, the Master of Trinity College, Cambridge, is publishing a series

of lectures, recently delivered, under the title of 'Ten Great and Good Men.' In these studies, which range from Burke and the younger Pitt to General Gordon and Thomas Erskine of Linlathen, the object of the author has been to give his audience in broad outline, and with as little as might be of historical fact and detail, some understanding of the mind and soul of his subjects. Mr. Edward Arnold will publish the book in October.

THE REV. NEHEMIAH CURNOCK has been for several years engaged on a new edition of the Journals of John Wesley, which will be issued by the Methodist Publishing House. He has secured a mass of unpublished matter, and it was an advertisement in *The Athenæum* which enabled him to make one of his most important finds. The edition will be published in six volumes, of which the first will be ready in the course of a month or so.

'CELT AND SAXON,' the nearly completed novel by George Meredith which we have already announced, treats of those divergences of race of which Meredith was always 'profoundly aware.' The period is not specially indicated, except that it is modern; the Celt is represented by both Welshman and Irishman; and the scene is laid sometimes in London, sometimes in the country of England, Ireland, and Wales.

MR. FISHER UNWIN will publish soon Dr. Otto Pfeiderer's last work, 'The Development of Christianity.' The book contains the substance of a series of lectures delivered at the University of Berlin, and forms a sequel to the author's volume on 'Christian Origins.' It treats of the evolution of Christian doctrine and practice from the New Testament to the present day.

THE celebrations of the bicentenary of Johnson's birth ended last Sunday with special services in St. Mary's Church and the Cathedral. On Saturday the anniversary supper took place at the George Hotel—the Three Crowns, the usual haunt of Johnsonians, being not large enough to accommodate the company assembled. The chief literary feature of the meeting, apart from Lord Rosebery's speech, was a well-reasoned lecture on 'Johnson and Shakespeare' by Dr. Sidney Lee.

WE notice the death on Wednesday last of Mr. Robert Hoe, head of the firm of London and New York who manufacture printing machines. In 1884 he succeeded his father Col. Richard Hoe, and showed that inventive ability which has made the family name known all over the world in connexion with the achievements of modern printing.

MRS. HARDING KELLY has written a series of Bible talks with children, which will be issued immediately by Mr. Elliot Stock under the title of 'The Lord's Treasures.' The same house announces

a work by the Rev. R. Ballantine, entitled 'The Aristocracy of Grace,' which aims at presenting a clear and true conception of Bible teaching.

M. PAUL GUIBAUD, who died last week at Roquedur (Gard) at the age of fifty-seven, was an intimate friend of Daudet, and himself the author of many novels. The one best known in this country is 'Ma Femme,' 1896, which was "crowned" by the Académie Française. His last published novel 'Pom-Prune' achieved considerable success. He was the editor of the *Nîmes Chronique mondaine*.

MR. A. R. SADLER, who was for many years with the late Edward Bumpus of Holborn Bars, has started in business as a new and second-hand bookseller at 10, High Holborn, next Gray's Inn Road.

MR. FRED. S. THACKER, of Dyers' Buildings, Holborn, will publish early in October 'The Stripling Thames,' an account of the river above Oxford. The book will be well illustrated with original drawings by Miss Helen R. Lock and photographs. Only five hundred copies are being produced, of which a large number have been already taken up by private subscription.

MESSRS. CHAPMAN & HALL's new fiction includes 'The Glimpse: an Adventure of the Soul,' by Mr. Arnold Bennett; 'The Agony Column,' by Mrs. C. A. Dawson Scott; and 'The End of the Rainbow,' by Miss Stella M. Düring.

THE monthly meeting of the Booksellers' Provident Institution was held on the 16th inst., when 115*l.* was granted towards the relief of members and widows of members. Two members were elected.

AMONG recent Parliamentary Papers of interest to our readers we note: Regulations for Special Grants in aid of Certain Local Education Authorities in England and Wales, 1909-10 (4*d.*); Report of the Deputy Keeper of the Public Records and Keeper of State Papers in Ireland (2*d.*); Regulations for Preliminary Education, Training, &c., of Teachers, Scotland (3*d.*); Report of the President of Queen's College, Belfast (4*d.*); Report of Proceedings under the Diseases of Animals Acts, 1908, Department of Agriculture, Ireland (4*d.*); Report on Sanitary Measures in India (1*s.* 4*d.*); and Administration Report on Railways in India (3*s.* 4*d.*). It is to be noticed that the covers alone of these Indian papers are printed in this country, the contents, including maps, being produced in India. The maps are useful, though not perhaps up to date.

AMONG Rules and Orders required to lie for a number of days on the table of the House of Commons is a Copy of Regulations for the Preliminary Education, Training, and Certification of Teachers for Various Grades of Schools, 1909.

SCIENCE

OUR LIBRARY TABLE.

Malaria and Greek History. By W. H. S. Jones and E. T. Withington. (Manchester, University Press.)—This brief, but both learned and suggestive book is a welcome study in the by-ways of Greek literature, and moreover a bold attempt to explain a great historical fact—the decadence of the Hellenes after three centuries of social and intellectual splendour. The essence of the explanation lies in the curious conditions of the spread of malaria, which, so far as we now know, is only carried by a particular species of mosquito (the anopheline) from one diseased man to another. Hence the mosquito may exist, and all the other conditions of the disease, yet it may not become an endemic disease for centuries, till some human patients afford the starting-point. Mr. Jones holds that, though the climate and soil of Greece were always favourable for the disease, it did not become prevalent till the fourth century B.C., but from that time so harried the nation as to prove the principal cause of its decay.

Historians know other adequate causes, one being the emigration of a large part of the youth to serve as mercenaries abroad, and to settle there, as we know distinctly in the case of Egypt. The other is the fact that marriages became barren (just as they are becoming nowadays), partly from the wish to avoid expense and trouble, partly from causes beyond our ken. Now though it may be asserted that frequent malaria makes women unhealthy, and therefore indirectly interferes with their being prolific, it is not contended that attacks of malaria make any fairly healthy women barren. On the other hand, the fact that the earliest sites chosen by the Greeks for cities are such as we now find very malarious seems to prove for Mr. Jones that there was once a total absence of the disease in Greece. There is plenty of evidence that it existed in later days. The same observation may be made about old sites in Southern Italy. But among the arguments for the later prevalence of the disease there is one which may be put aside, which is that the greater value attached to the wife in later Greek society arose from her use as a nurse, and this again because the increased prevalence of malaria made nursing more essential in every home. Such an argument is wholly unsound. The premises are taken from a posthumous work of E. F. M. Benecke entitled 'Women in Greek Poetry,' which the present reviewer has never seen. But it is futile to maintain that in the New Comedy an entirely new view of marriage and of womanhood is to be found. "Whereas the older comic poets ridiculed family life, &c., the New Comedy treats of love for a virgin, the consummation of which is a happy marriage." This distortion of the New Comedy requires no refutation. Every play of Menander starts with a heroine who is not a virgin. The love marriage (in our sense) came in from the East, first through Xenophon, then through the Companions of Alexander (especially Chares of Mytilene), and was wholly destructive to the New Comedy. We have it in the Greek novelists, who derived it from Alexandrian sources, such as Callimachus's 'Acontius and Cydippe.' But Mr. Jones's argument can stand without this broken reed. All his references to medical literature are careful and well treated. His knowledge of the New Comedy is evidently not so good.

Mr. Withington's added essay on Greek Therapeutics is also a careful and useful study of Greek medicine, and he brings out clearly (what most classical scholars know nothing about) the splendid contributions to rational medicine made by Hippocrates and his school. It is much to be desired that some selection from the Hippocratic corpus of treatises should be made and published in a handy form for the use of the average scholar. Even the style is at times of high quality.

The whole inquiry is illustrated by the great crusade which the modern Greeks are making against this fell disease, which is now at all events, beyond question, the worst scourge of the country. Still, the cheery and plucky children on whom Major Ross operated in the Copaic plain, and who were all malarious, did not bear out the awful description of the gloom and cowardice produced by the disease, according to the highly rhetorical passages quoted from Mr. Macculloch's monograph on malaria.

We are indebted to Heer Martinus Nijhoff of the Hague for a reprint of Henry Cruse Murphy's booklet *Henry Hudson in Holland*, only a limited edition of which, "for private distribution," was published in 1859. Heer Wouter Nijhoff, the honorary secretary of the Linschoten-Vereeniging, has added a few notes, bringing the information up to date, as well as the original text of the documents only quoted by Murphy in English translations. This handsomely printed little volume will be welcomed as an interesting contribution to the celebration of the 300th anniversary of Hudson's third voyage.

The Geology of Ore Deposits. By H. H. Thomas and D. A. Mac Alister. (Arnold.)—After Dr. Walcot Gibson's work on coal, which was the first of "Arnold's Geological Series," and was noticed in *The Athenæum* of Aug. 15, 1908, comes in natural sequence, and as a fit companion, this volume on the occurrence of metallic minerals. It is the joint production of two officers of the Geological Survey—Mr. Thomas, a mineralogist of much distinction, and Mr. Mac Alister, the mining geologist of the Survey. Putting their pens together, they have produced a volume which, within the moderate compass assigned to it, describes with clearness the more important ore-bodies of the world, whilst it discusses with exceptional intelligence their probable origin. It is this discussion of the genesis of ore-deposits that forms the principal feature of the work. To describe the nature and mode of occurrence of a metalliferous deposit is usually simple enough, but to explain its origin is often one of the most difficult problems for the geological theorist. In recent years the literature of ore-genesis has been rapidly growing, and an excellent summary of the latest views is given in the work under notice.

The various ore-deposits are classified in this work not geographically, but genetically. It is true that this is not altogether satisfactory; for in the production of a given deposit, originating processes referable to more than one type may have been at play; yet in spite of such overlapping the classification seems more scientific than any other scheme. No doubt the ultimate source of the metallic minerals is to be sought in the magma, or deep-seated molten matter in the interior of the earth; and the prime problem in dealing with the genesis of ore-deposits is to find out how these minerals, which we may assume to have been present originally in the form of a very dilute solution in the magma, can have been concentrated locally

in sufficient quantity and in such form as to produce an ore-mass of economic importance. It is not generally easy to form a clear mental picture of the process.

Some ore-bodies have evidently been formed by movement of certain minerals towards the margin of the magma during its cooling and solidification—a process known as magmatic differentiation. Much light has been thrown upon this mode of segregation of an ore from a magma by the researches of Prof. Vogt of Christiania. As the magma approaches consolidation it may give off certain metallic compounds in the form of vapour, and from such vapours ores may be deposited, either directly or by chemical reactions. This process, distinguished as pneumatolysis, was long ago recognized by the French geologists, and has in recent years received much attention. At a rather later stage in the cooling of the magma, the metallic mineral may be carried off as a hot watery solution, and be deposited in cavities or dispersed through a mass of rock, forming an ore. Such a process is sometimes termed hydatogenesis. Again, the water circulating through the earth's crust may act chemically upon the rocks, removing certain substances whilst it deposits in return mineral matter which it may carry in solution: this replacement is recognized as metasomatism. In other cases valuable mineral matter may be deposited by simple precipitation from natural solutions; whilst yet again there are ore-deposits, of stratified structure and detrital origin, in which the metal-bearing mineral has been merely washed down and concentrated by mechanical means. The half-dozen processes of ore-formation thus briefly indicated are fully discussed by Messrs. Thomas and Mac Alister, who illustrate each type by numerous examples judiciously selected from the best-known mining districts.

It is obvious that the study of ore-deposits is highly technical, and not to be profitably undertaken without some chemical and geological knowledge; but the authors treat it clearly and systematically, and as simply as is consistent with its character. Without superseding larger works on the subject, the volume may be recommended as a concise and accurate textbook, which should be appreciated by students of applied geology and all interested in metal-mining.

The reader who consults the work for information about some particular mining locality will unfortunately find little or nothing to guide him in his search. Names of places should have been included in the Index.

MR. L. J. SPENCER'S translation of the handsome work on mineralogy by Dr. R. Brauns, which is being issued in serial form under the title of *The Mineral Kingdom* (Williams & Norgate), continues to make satisfactory progress. Part VII. contains a description of native sulphur and many iron-bearing minerals, notably the sulphides and oxides. The coloured plates accompanying this part, and representing some typical minerals of the iron-pyrites group, are of exceptional merit.

Chemical Technology and Analysis of Oils, Fats, and Waxes. By Dr. J. Lewkowitsch. Fourth Edition. 3 vols. (Macmillan & Co.)—As regards the general scope of this standard work, it may be said that it is as complete and detailed as possible, and that it constitutes an encyclopedia to the subjects treated. The chief feature is the Technological Section, which has been so much enlarged as to necessitate its complete rewriting. It has been brought up to date by the addition of all the latest information, including much valuable work by the author.

The contents of the volumes have been arranged as far as possible in a strictly logical sequence, and a Botanical and Zoological Index has been added.

RESEARCH NOTES.

THE scientific congresses are for the most part over, although one has yet heard nothing of the Naturforscherversammlung of the German physicists. So far as those held on French or English soil are concerned—that is to say, the British Association meeting in Winnipeg, that of L'Association française pour l'avancement des sciences (compactly called by French men of science the Congrès Afas) in Lille, and that of the International Congress of Applied Chemistry in London—the most marked feature has been the unexpected harmony that has prevailed and the entire absence of heated discussion. The cynical might imagine that this was in some measure due to the astuteness of the managing bodies, who, knowing perhaps the mollifying influence of the chair, gave the presidency of their respective sections to Prof. Rutherford and Prof. Henry Armstrong at Winnipeg, while Sir William Ramsay, as of right, presided over the London Congress. Perhaps a better explanation may be found in the fact that no great discoveries likely to produce any marked difference of opinion have occurred during the last year, and that questions like M. Blondlot's N rays and Sir William Ramsay's transmutation experiments have been absent from the debates.

Perhaps, however, a more important stimulus is given to science by the funds which most of these learned gatherings distribute as an encouragement to research than by debate, and one is sorry to see from the treasurer's report published in the *Revue Scientifique* of the 28th of last month that these funds show a falling-off in the case of the Congrès Afas. M. Perquel's suggestion that each member of the Association should try to remedy this by introducing one or more new members during the ensuing year seems excellent. The total expenses for the year do not exceed 4,000*l.*, of which half goes under the head of "Publications."

Of the questions discussed at the Congress of Applied Chemistry, the one of most general interest was perhaps that of the fixation of the nitrogen of the air, which was the subject of a lecture by Prof. Bernthsen of Leipzig. Although the importance of this for agriculture was pointed out only twenty-two years ago by Sir William Crookes, the idea has already entered into commerce, and the systems of Messrs. Berkeland and Eyde (for which see *The Athenæum*, No. 4099) and of the Badische Anilin und Soda Fabrik seem to be both doing well. In the latter process, as described in Prof. Bernthsen's lecture, the air, by means of an electric arc prolonged by a blast to the length of seven metres, is transformed to the extent of two parts in the hundred into dioxide of nitrogen, which changes into the peroxide when the temperature falls to 600° C. This, by passing through absorption towers through which water runs, is converted to the extent of two-thirds into a dilute nitric acid, which in its turn can be made to yield either the nitric acid of commerce or nitrate of calcium in a state adapted for agriculture. According to Prof. Bernthsen, an annual output of a million tons of nitrate of calcium may be expected from this source, which should go some way to solve the problem of the yield of wheat necessitated by the natural increase of the population in the sense foreshadowed by Sir William Crookes. The Badense

Company's process is the work of Dr. Otto Schönher, and is to be seen in operation at their works at Christiansand in Norway.

Another paper of practical interest was that read before the same Congress by M. Gabriel Bertrand, in which he drew attention to the great efficacy of manganese in promoting the growth of vegetation. He employs it preferably in the shape of sulphate at the rate of fifty kilograms per hectare, and recommends that it should be applied not by itself, but mixed with the usual manures. Its action differs very much with different soils, but in the most favourable cases will cause an increase of crop amounting to forty per cent, and it seems to be equally effective with all sorts of plants. He suggests that the salts of boron, iodine, and zinc will have a similar effect, and with these substances he is still experimenting; but he believes that the effect is entirely catalytic, and that the manganese or other catalytic agent undergoes no change. The carbonate of manganese, which is all but insoluble, can be employed as a substitute for the sulphate, but the dose must in this case be quintupled. He likens the effect to that produced by zinc in the action of different diastases or organic ferments, as to which research has been made by M. Javillier, and by boron in others studied by M. Agulhon, which have already been mentioned in these Notes (see *The Athenæum*, No. 4257). Signor Piutti showed at the same Congress some tubes exhausted by means of charcoal prepared from the shells of cherry-stones, and used by him in the search for helium. He has by their use established the presence of this gas not only in the air of Naples, in the Royal University of which city he is professor, but also in samples of zircon coming from the neighbourhood of Vesuvius, and in certain tourmalines which showed no signs of the presence of any highly radio-active elements such as uranium, radium, thorium, or actinium. From this he claims that the helium noted by him must be the product of the disintegration of some other element, and this seems at first sight the only explanation possible.

The current number of the Royal Society's *Proceedings* gives an account of a curious phenomenon attending the heating of palladium, which has been noted by the learned Jesuit Father Gill in the course of experiments made by him at the Cavendish Laboratory. They seem to have been undertaken at the suggestion of Sir Joseph Thomson in view of the faculty displayed by platinum for absorbing great quantities of hydrogen in vacuum tubes. When a piece of palladium foil 1 in. by $\frac{1}{16}$ in. was heated by an electric current to a white heat in a tube exhausted to a pressure of 15 mm., a glow of a "rich purple-blue" was observed round the palladium, with a dark space between it and the foil. The application of an electric field showed that this was not due to any ionization effect, and a magnetic field appeared to make no difference. As the phenomenon seems to be due to gases given off by the palladium, tests were made to discover whether it depended on the presence of mercury-vapour or phosphorus, with a negative result. Finally Father Gill came to the conclusion that the presence of water-vapour is necessary for its display, and from this he concludes, though with some hesitation, that it may be explained by the known property of palladium loaded with hydrogen of causing, in the presence of water, the formation of dioxide of carbon by the combination of the monoxide and oxygen. The experiments will, it is hoped, be continued.

In a recent number of the *Revue Générale des Sciences* (August 30th) there is a communication from Dr. A. Brester, in which he repeats the arguments advanced by him in the same journal of June 15th, to show that the theory of great eruptions of gas on the sun's surface is impossible. According to him, the "solar vortices," or whirlpools of matter and other phenomena of which Sir Norman Lockyer was the first and Prof. Hale is the latest exponent, are movements, not of ponderable matter at all, but of electrons, and he finds confirmation of this in some observations of Mr. Evershed, published since the appearance of his own article. The existence of "tourbillons horizontales" parallel to the sun's photosphere, which have been lately announced by MM. Deslandres and d'Azambuja, gives some colour to this. Whether Dr. Brester's contentions survive the test of future investigations or not, they are most ingenious, and show conclusively the errors into which we may be led by depending on the spectroscopic alone. Unfortunately, in the investigation of solar phenomena it is almost the only means available to us, until some method of increasing the power of the telescope similar to the discovery of Herren Szigmondy and Siedentopf in regard to the microscope is discovered.

In the same number of the same *Revue* Dr. Alfred Gradenwitz gives a popular account of the efforts made by Prof. Ruhmer of Berlin to realize "television," of which he claims to be the first inventor. The means employed is naturally the selenium cell, the electrical resistance of which varies, as is well known, when exposed to light. As Dr. Gradenwitz points out, on these lines it should be theoretically possible to reproduce on a screen the image of anything happening at the other end of a telegraph wire, but for the inertia of the selenium cell, which takes an appreciable time before it gives signs of being affected. This difficulty has now, he claims, been surmounted by Prof. Ruhmer, and the forthcoming Exposition Universelle at Brussels will contain an apparatus, to be constructed at a cost of nearly a quarter of a million pounds, by which scenes showing living and moving personages will be reproduced by telegraphy. The process is at present kept secret, but Dr. Gradenwitz, who has himself seen a working model of the apparatus, says that the principle consists in using a very sensitive mirror galvanometer to reconvert every fluctuation of the current caused by variations in the lighting of the transmitting screen into corresponding luminous variations at the other end. At present the affair seems to resemble a toy of the cinematograph kind rather than a scientific apparatus; but as nearly all practical electrical appliances, from electrostatic machines down to wireless telegraphs, have begun in the same way, we should do wrong to neglect it.

Dr. Kalischer of Berlin has made some experiments which form curious reading on the sense of music possessed, or rather, which can be acquired, by dogs. He appears to have trained a dog to accept food only to the accompaniment of a particular note on the organ or harmonium, and to refuse it if a neighbouring note differing from it by no more than a semitone is played; and these experiments have been confirmed by Dr. Seljonoï of St. Petersburg, who declares that if persisted in, the particular note associated by the dog with his meal will produce salivation to the exclusion of all other sounds, and that the memory of it will endure for as long a period as two months. Dr. Léon Fredericq of Liège,

from whose admirable *Revue Annuelle de Physiologie* I take these facts, points out that something similar has been observed with fish and frogs, which do not possess external ears, while he quotes from Dr. Winterstein the fact that certain shell-fish in the Naples Aquarium, remain insensible to all shocks or disturbances of the water, but withdraw into their tubes immediately a whistle is sounded in their neighbourhood. Corresponding phenomena may be observed with troop horses, which certainly learn the meanings of the various trumpet-calls, and are said to be able to distinguish their regimental call among many others. F. L.

Science Gossip.

At the opening meeting of the Royal Scottish Geographical Society Mr. Shackleton will lecture on his explorations in the Antarctic regions and be presented with the Livingstone Gold Medal. The date of Commander Peary's lecture has not yet been fixed.

Mr. A. C. CURTIS has written a companion volume to his well-known work 'The Small Garden Beautiful,' to which he gives the title 'The Small Garden Useful.' His object is to solve the perplexities of raising vegetables and ensuring a plentiful succession. It will be published on October 5th by Messrs. Smith & Elder, who will issue on the same day a cheaper edition of the earlier work.

DR. AGNES HACKER, whose death in her forty-ninth year is announced from Berlin, was one of the first German women to take up medicine as a profession. She studied at Zurich, and, after attending courses at Vienna and Leipsic, practised at Berlin.

THE death at Colombes is announced of M. Arnold Boscowitz, the author of two books on totally distinct subjects—'Tremblements de Terre,' which was "crowned" by the Académie Française, and 'L'Amo de la Plante,' 1867, which is said to have suggested Darwin's monograph on 'Insectivorous Plants.' M. Boscowitz, who was eighty-two years of age, was at one time a journalist, and was associated with *Le Temps*, *La République Française*, and other papers.

HALLEY's comet was photographically observed by Mr. Curtis with the Crossley reflector at the Lick Observatory, Mount Hamilton, California, on the mornings of the 13th, 14th, and 15th inst., nearly to the west of γ Geminorum.

PERRINE's periodical comet (*b.* 1909), which was first discovered in 1896, and found to have a period of about $6\frac{1}{2}$ years, but escaped observation at the last return, was repeatedly photographed last month by Herr Kopff at the Königstuhl Observatory, Heidelberg. Prof. Max Wolf obtained a visual observation with the reflector at the same place on the 5th inst., when he estimated the magnitude as the fourteenth, and others were subsequently obtained. The calculated place is now a little to the north of the star γ Persei, and the motion almost directly towards the east.

ANOTHER small planet was visually discovered by Dr. J. Palisa at the Imperial Observatory, Vienna, on the night of the 12th inst.

DR. J. VON HEPPERGER has been appointed Director of the Imperial Observatory, Vienna, in place of Prof. E. Weiss, who had held the post since 1875, and has now retired. Dr. J. Palisa has been named Vice-Director.

FINE ARTS

POPULAR GUIDES TO PICTURES.

The Old Masters. 2 vols. (Dent & Co.)—This book, which consists of "One hundred examples of the Old Masters, chosen from European Galleries, and reproduced in colour with notes on the pictures," is an ambitious attempt to popularize art, and "to bring some of the great pictures of the world into our houses that we may have them always with us."

At the present time, when people in this country are gradually coming to realize the full value of their artistic possessions, it behoves the expert and critic to watch closely the material with which the public is provided.

Messrs. Dent have been well advised in bringing out a book of this kind, as an exhibition of paintings by the Old Masters is to be held for the benefit of the National Gallery. We feel, however, that the knowledge of the layman will best be extended by placing in his hands a concise, historical, and æsthetic appreciation of a national collection or a single school of painting, and showing the relative worth and position of its painters, rather than by choosing at haphazard a certain number of pictures of all schools and periods from the saintly Fra Angelico to the insipid Liotard. The course adopted in this book consists of devoting thirty or forty lines of commentary to each illustration, studied merely on its own merits, or, in a few instances, its demerits. The inclusion of Caravaggio's 'Lute-Player' in the Liechtenstein Gallery and Carlo Dolci's 'St. Cecilia' at Dresden, taken with the exclusion of such masters as Masaccio, Filippino Lippi, Correggio, Crivelli, Mantegna, and Francia, is unfortunate, especially as some of the pictures selected are not generally accepted as authentic. Thus the 'Madonna and Child with an Angel,' which here, as in the National Gallery Catalogue (No. 589), is credited to Fra Filippo Lippi, is only a school picture. In the same way the 'Rhetoric' and 'Music' in the national collection, although still catalogued under the name of Melozzo da Forlì, are not to be unconditionally accepted as by that painter. In the notes which are written on these two pictures by "E. H.," whose identity is thus but dimly disguised, the inscription is not quite accurately rendered. Again, only a limited number of critics now accept the 'Portrait of his Father' which at Trafalgar Square still passes under the name of Dürer. It should have been pointed out that Andrea del Sarto's 'Madonna delle Arpie,' consists of six figures, and that the reproduction shows only a detail of the picture. It is asserted that

"Reynolds in all his career is known to have signed but two pictures, both now in the National Gallery; the 'Portrait of Mrs. Siddons as the Tragic Muse' and the 'Portrait of Lady Cockburn and her Children,' once in the collection of Mr. Alfred Beit, and generously presented by him to the nation."

There are three errors in this sentence: there are half a dozen signed pictures by Reynolds; the 'Tragic Muse' is not at Trafalgar Square, and never has been; and the 'Lady Cockburn' was bequeathed by Mr. Beit to the Gallery.

The 'Landscape with the Death of Peter Martyr' in the National Gallery (No. 812) is not an "autograph work"; it is therefore idle to contend that "it is this moment of the martyrdom that Giovanni Bellini has chosen" (vol. i. p. 53). The inscription on the picture is not from Giovanni's own hand, and is here not accurately rendered. The writer of the critical notes on Turner's

'Caernarvon Castle' here reproduced describes the picture as

"one of those which for so many years have been inexplicably hidden in the cellars of the National Gallery, as one may suppose through the ignorance, carelessness, or indifference of successive Directors." There are no "cellars" in the National Gallery.

The dates of several artists need revision. Botticelli was born not in 1446 (i. p. 9), but two years earlier (*Athenæum*, April 3, 1909, p. 416). Fra Bartolommeo's correct dates are 1472–1517; his birth is given on i. p. 15 as having taken place in 1475, and an obvious misprint suggests that he lived until 1577. Antonello da Messina was born in 1430, and made his will on February 14, 1479, and must have died a few days later, as we find that on February 25 his son, Jacobello d'Antonio, undertook to finish by Whitsuntide a banner which his father had promised to deliver and had left unfinished. His dates are, however, given on i. p. 49 as "circa 1444 to circa 1493," dates which have long been discarded, as also have those mentioned in connexion with Lotto, Jan van Eyck, and Pieter de Hoogh.

There are singularly few misprints, but we have noted "Corno" for Como (i. p. 53), "Reichs" (ii. p. 39) for Rijks, and "Cardinal Infanta" (ii. p. 22) for Cardinal Infante. Moretto's 'St. Justina' is no longer in the Belvedere at Vienna (i. p. 83).

We have no doubt that this book will achieve the object which the publishers have in view.

The World's Great Pictures. (Cassell & Co.)—There is a growing tendency to enlarge the scope of popular books on art, and a notable endeavour in this direction is that made by Messrs. Cassell. This book illustrates a large number of pictures in public and private collections by the aid of some four hundred plates, twelve coloured reproductions, and an historical and critical commentary on the aims and achievements of the best-known painters.

A very brief, but by no means faultless, Introduction to the various schools traces the general history of European art, and shows the evolution of the various methods of painting. It is both evident and unfortunate that this Introduction has determined the whole plan of the book, which is modelled on it. It is usually conceded that in the first third of the fifteenth century the art of Northern Europe was technically in advance of that of the South, the two representative painters in support of this theory being Jan van Eyck and Fra Angelico. Precedence might, therefore, reasonably have been given in an historical sketch of this kind to the painters of the Netherlands, but it is regrettable that whoever thought out the plan of this book should have first dealt *in extenso* with all the Flemish and Dutch schools of painting down to the time of the Van de Velde and Jan van der Cappelle, and thus have given them precedence over the Italian, French, Spanish, German, and British Schools, here taken in this order.

No mention is made of the names of the authors of the book, who seem from internal evidence to have been at least three in number. On the whole, the notes on the Italian School are the least trustworthy, and we may add, enterprising; while the chapter on the later Dutch School is the most accurate, and the best in workmanlike construction.

We are asked on p. 161 to believe that "Botticelli was largely influenced by Mantegna of Padua, the great worshipper of classic antiquity, in whose studio he met a poet of his own type, Dante, whose friend he became, and for whose poems he executed a splendid series of drawings."

As Dante died on September 14th, 1321, Mantegna was born in 1431, and Botticelli's birth is to be placed, as Mr. Herbert Horne has shown, "in the twelve months which began on the 18th of February, 1444," the meeting of the poet and the two painters is an impossibility.

The 'Sposalizio' which "was executed for the Cathedral at Perugia, and is now in the Caen Museum," was shown by Mr. Berenson in 1902, if not earlier, to have been painted by Lo Spagna, and not by Perugino, as here (p. 212) stated.

Agostino and Annibale Carracci were the nephews, and not "the brothers of Ludovico" (p. 8). This is an error in the National Gallery's official Catalogue which has evidently misled the writer. The correct relationship is that given on p. 255.

It would be more accurate to describe Tintoretto's 'Paradise' as the largest painting by an Old Master now in existence than as "the largest picture in the world" (p. 248).

As Leonardo da Vinci's 'Last Supper' was excellently restored by Prof. Cavenaghi some twelve months ago, it seems rather misleading to refer to it as "practically destroyed" (p. 193). It is remarkable that although Siena is described as "the cradle of primitive Italian art" (p. 226), there is no attempt to sketch the development of the Siennese School beyond giving a whole page to Sodoma, one of the later artists in that school, and a passing reference to Duccio, whose death, however, took place not in 1339 (p. 389), but on August 3rd, 1319.

It would have been interesting to know which is the second of the "only two of Michelangelo's pictures which have survived until to-day" (p. 201). Surely the author would give 'The Entombment' in the National Gallery the preference over 'The Madonna, Infant Christ, and Angels.' The former is not here referred to, but the latter is reproduced.

It is evident that the author of the notes on the Early Flemish pictures has read Mr. Weale's monumental work on the Van Eycks, but we are astonished to find the main central panel of the 'Adoration of the Lamb,' which is at Ghent, described on p. 15 as being in the "Emperor Frederick Museum, Berlin." Nor is Van Dyck's 'Portrait of Lord John and Lord Bernard Stuart'—there is more than one version of this picture—now in the collection of Lord Darnley. It passed some years ago into the possession of Sir George Donaldson.

A short account is given of the German School, and the illustrations of the pictures from which unknown Masters take their names are singularly well chosen. The unidentified painter whose 'Sippe der heiligen Jungfrau und die heiligen Katharina und Barbara' is in the Cologne Gallery (No. 169) is, however, usually described as the Master of the Holy Kinship rather than the "Master of the Holy Family" (p. 338). Holbein's 'Portrait of Boniface Amerbach' is twice wrongly rendered "Auerbach" on p. 361. Nor is it at all certain that Christina, Duchess of Milan, really gave utterance to the remark (p. 360), often repeated in recent times, that, if she had had two heads, one of them should have been at the disposal of Henry VIII.

The chapter on the Spanish School is one of the most striking features of the book, and here again sound judgment has been shown in the selection of the illustrations. It is rather strange that the author should claim that "the most delightful little angels" seen in Murillo's popular, but much overrated, 'Immaculate Conception' in the Louvre "are worthy of comparison

with the angels in Titian's famous 'Assunta'" (p. 328), yet should on the next page describe them as "Angels of the Slums." It is curious to find "*Il Greco*" so often used for *El Greco*.

Although little attention is paid to the French Primitives, the general summary of the art of that country is well thought out and the plates have been selected with great care. It is unfortunate that the author of this chapter should have obvious ground of complaint against the general editor, or whoever wrote the Introduction, in which it is suggested that the seventeenth-century French painters had "a marked distaste for exaggeration." This view is shown to be inexact if we study the art of that typical painter Rigaud, than whom no painter was better able "to give such a faithful picture of the luxury, splendour, majesty, state, and etiquette of Louis XIV.'s century" (p. 291). In this chapter we also find mention of Mignard and Pater, whose names are by typographical errors rendered "Mignon" (p. 9) and "Faber" (p. 10) in the Introduction. In the latter case the misprint has also misled the indexer.

In a work of this kind it would have been neither surprising nor unpardonable to devote an undue amount of space to the British School, but the remarks on it have wisely been limited to 24 pages. It is rather curious to find the 'Mrs. Siddons as the Tragic Muse' at Dulwich described as a "magnificent portrait," and the original picture of the same subject in the collection of the Duke of Westminster classed as the "chief of several replicas" (p. 370). Surely it is rash to assert that "Hoppner's sitters never seem to pose," especially in view of the accompanying illustration. The same artist's 'The Sisters,' which is more often known as 'The Frankland Sisters,' belongs now not to Sir Charles Tennant, but to Sir Edward P. Tennant.

It is unfortunate that the dates of many artists should be wrong. In some cases the errors are caused by misprints, and in others the dates are given correctly in one part of the book and wrongly in another. In the Introduction Jan van Eyck's birth is placed in 1300 (p. 2), and his death in 1440; Domenico Ghirlandaio's death in 1496, instead of 1494; Perugino's death in 1524; and Raeburn's death in 1832. Francia, Fra Bartolommeo, Raphael, Baldung, Masolino, Mabuse, Lotto, Paris Bordone, Duccio, Tiepolo, Crome, and others are assigned incorrect dates in one part or another of the book. Other inaccuracies included in the Chronological List of Artists are the placing of Simone Martini in the French School, and the "Master of the Death of the Virgin" in the German School.

It is a noteworthy fact that the book seems to contain not a single unauthentic or doubtfully attributed work, a rare occurrence in books of a popular nature. The cover is to be commended, but a certain proportion of more or less unsuccessful work is to be found in the illustrations, many of which are printed much too black. Thus only a blurred impression is given of the fountain, octagonal stone basin, and bronze annelated column with a standing angel seen in the foreground of the 'Adoration of the Lamb' by the Van Eycks (p. 15).

BURIAL SCANDAL AT STAMFORD.

September 13, 1909.

If the reports that have reached me, both written and printed, as to the disinterment and maltreatment of the embalmed corpse of a woman at Stamford are correct, a scandal has just occurred in that town

which ought to be repudiated by all genuine antiquarians.

On the 10th inst. a leaden coffin or shroud, containing an embalmed body, was unearthed during drainage operations on the site of the house of the Black Friars in the south-east suburb of Stamford. Two days later a photograph of this relic was forwarded to me by an occasional correspondent at Stamford, who thought that it might be suitable for reproduction in *The Reliquary*, of which I happen to be the editor. I immediately wrote to inquire whether the corpse had received decent re-interment. Meanwhile two other correspondents wrote to me on the same subject—one an old friend, and the other a stranger. The latter wrote in terms of the strongest disgust and shame at the treatment the body of this woman was receiving, adding: "I am only a young curate, and quite without influence. Can nothing be done?" I suggested his writing to the Bishop and to the Chancellor of the diocese. I have now received a copy of *The Stamford and Rutland Guardian* of September 16, and send you a few extracts to show the treatment extended to this Christian relic:—

"The borough authorities had suggested that on sanitary grounds it would be better to immediately re-inter the remains exactly as dug up, but the owner of the garden, Mr. R. Gibson, insisted that the coffin was his property. The remains were in anything but a good state of preservation, the process of embalming adopted being of an unscientific nature, the body having been covered and tightly bound round with a wax-covered cloth of the nature of canvas.

"Eventually it was decided to remove the coffin to Messrs. Gibson's yard to examine same and then have the corpse buried, which has been done. This was decided upon as it was absolutely insanitary to allow it to remain in the small yard of the house and in such close proximity to dwelling-houses. Here, on Friday night, in the presence of Messrs. Corby & Son, Mr. J. Woolston, Dr. Hall, the *locum tenens* for Dr. Boyd, Medical Officer of Health, the Borough Surveyor, Mr. J. O. Pond, and representatives of police and press, the coffin was carefully cut down the back. A plentiful supply of disinfectants was at hand, and the 'viewing of the body' was carried out with little inconvenience.

"After so long the corpse was unrecognizable. It was decided that the contents of the coffin should be interred in the locality, and Mr. Gibson is at liberty to retain the coffin. A local collector of curios and antiques offered him 5*l.* for the coffin. One antiquarian residing in Stamford expressed a desire to obtain a portion of the cloth in which the remains were enshrouded, and a remarkable fact is that only with great difficulty could his wish be complied with, for even after lying under the earth, to which it had been exposed for 500 years, the material held together in a surprising manner, and only by using force could a piece of cloth be detached. The string which was tied round the remains resolutely refused to give way under similar treatment.

"It is needless to say that various opinions have been expressed by people with more or less hazy notions on the subject: some that it was a queen, others an abbess—there were never any abbesses in Stamford—others that it was of no archaeological interest at all—which is absurd. Suffice it to say that tempting offers have been made for the leaden coffin from various quarters, which proves conclusively that it is of more than ordinary interest to antiquarians and others.

"On Monday there was a development of extraordinary interest. The cere cloth was lifted, and it was definitely ascertained that the remains were those of a woman, upon whose bosom was a folded parchment. This document, needless to say, was all but illegible, words in Latin being faintly decipherable here and there. A leaden seal was attached."

I am no lawyer, but I have very little doubt that the owner of the garden is legally wrong in claiming the coffin of a person buried in consecrated ground. At any rate, his conduct and that of the dealers or "antiquarians" supposed to be eager to purchase the shroud is repulsive. No decent person surely can read the account of the forcible rending of the cere-cloth without feeling disgust.

The story is now set on foot, and has found its way into the local papers, that this lady, whose corpse has been thus violated and exposed to the gaze of a whole posse of local officials, was in her lifetime the Fair Maid of Kent, the widow of the Black Prince, who was buried at Stamford in January, 1386. The owners of the relics may desire that this should be believed, in order that the pecuniary value of the grave clothes may be increased; but the story is nonsense, for the Fair Maid was buried by her first husband in the church of the convent of the Grey Friars. The Stamford house of the Dominicans was one of considerable importance, and was tenanted for a long time by about forty friars. Various lay people of wealth and rank obtained the privilege of being buried in their great church. As to ladies, records tell us of the burial in this church of Emma, wife of Geoffrey de St. Medard, in 1278; and the will of Sir Hugh le Despenser, of 1400, implies that both his mother and his wife were therein interred.

As I close this communication a further letter from Stamford, dated September 17th, reaches me, in which it is stated:—

"The body has been buried in a field, and covered with quicklime; but the coffin, and fragments, I believe, rent from the cere-cloth, are in the possession of the owners of the property on which it was found. The coffin, &c., is being bid for by antiquaries, dealers, &c."

J. CHARLES COX.

THE NATIONAL LOAN EXHIBITION.

THE NATIONAL LOAN EXHIBITION, which will be opened at the Grafton Galleries early next month in aid of the National Gallery funds, and will probably remain open until January, promises to be the most important exhibition of Old Masters held in this country for many years; but it is regrettable that the owners of some important pictures have expressed their inability to contribute.

A final selection has not yet been made by the committee, but the pictures hitherto unexhibited will include a 'Portrait of a Doge of Venice' by Bellini, lent by Mr. Lewis Harcourt; a 'Portrait of a Man selling Fish' by Juan de Pareja, from the collection of Mrs. Bischoffsheim; and a 'Pietà' by Moretto, in the possession of Sir Frederick Cook. Lady Cowper has sent her two Raphael 'Madonnas,' of 1505 and 1508 respectively, which have not been exhibited for nearly thirty years, as well as three portraits by or ascribed to Andrea del Sarto. Other contributors include the Duke of Leeds, the Duke of Wellington, the Duke of Grafton, the Duke of Abercorn, Earl Bathurst, the Earl of Ilchester, the Earl of Plymouth, Lord Darnley, Sir J. Stirling-Maxwell, the Hon. Edward Wood, Lady Wantage, Sir Julius Wernher, Mrs. Joseph, Mr. Herbert Cook, the National Gallery of Scotland, the Glasgow Gallery, Mr. J. P. Heseltine, Sir Hugh Lane, Mr. Fairfax Murray, Mr. Edmund Davis, Capt. Abdy, Mr. Leopold Hirsch, the Dilettanti Society, Mrs. Lionel Phillips, and Sir Edgar Vincent. A selection of the pictures of the recently dispersed Kann Collection will also be shown.

An édition de luxe of the catalogue, which is being compiled by Mr. Herbert Cook and Mr. Maurice W. Brockwell, will be published by Mr. Heinemann in due course.

Fine-Art Gossip.

THE collection of pictures by modern artists belonging to King Leopold will shortly be on view in a new room of the Brussels Museum, before their sale by auction two months hence. It comprises

about 250 works, among which is a portrait (the name of the artist is not given) of Napoleon, done at the time of his stay at Laeken in 1812, before the campaign in Russia. The majority of the collection consists of works by Belgian painters.

THE "retrospective" feature of this year's Salon d'Automne in Paris will be a series of works by Corot, other than landscapes. The exhibits will consist chiefly of portraits and figure studies. The former will include 'La Femme à la Mandoline,' the portrait of the Italian Agostina, 'La Fillette au Perroquet,' the portrait of Léonide Leblanc (which belongs to Madame Blanche Marchesi), the 'Homme à l'Armure,' recently in M. Chéramy's collection, and now in that of M. Joseph Reinach, 'La Petite Séraphine,' from M. Viaud's collection, and a number of other works.

THE death is announced of Mr. Otto Henry Bacher, the American artist and book-illustrator, and a fellow-student of Whistler. Mr. Bacher was born at Cleveland on March 31st, 1856, and studied art at Munich and Paris. He lived with Whistler for some time in Venice, and recently published a book of reminiscences of his Venetian sojourn. He etched a number of scenes in that city and in Bavaria which won him high praise. He was a member of the English Society of Illustrators, Painters, and Etchers, and was elected to the American National Academy in 1906.

Two well-known French artists have also recently passed away. M. Jules Adeline, the Rouennais etcher, studied under Henry Somm, and had his first etching hung at the Salon of 1872. M. Adeline, who was sixty-four years of age, was an accomplished writer as well as an artist. M. Louis Courtat studied art under Cabanel, and obtained a medal at the Salon in 1873. He was chiefly known by his portraits and pictures of religious subjects. One of his best portraits is that of Mlle. George, now in the foyer of the Odéon.

MUSIC

La Musique et la Magie. Par Jules Combarieu. (Paris, Alphonse Picard & Fils.)

"Je signale l'emploi quasi universel du chant magique, dans toutes les circonstances de la vie des primitifs; je montre ensuite comment, par l'intermédiaire du lyrisme religieux, toute la musique moderne est venue là. Tel est, en deux mots, le plan suivi."

Thus does the author sum up the argument of this learned book. He gives lengthy illustrations—inscriptions on Egyptian tombs, legends, quotations from Greek and Latin authors, accounts of travellers among semi-civilized races—to show that music and magic were intimately associated in primitive times. The words *ἀοιδὴ*, *carmen*, *incantare*, which occur in many of our author's quotations, do not necessarily imply singing. A mage uttering some mystic formula would naturally have adopted a different tone of voice from that which he used in speaking of ordinary, everyday matters. *Chant*, *chanté*, and even *chanson*, the first two frequently used by our author in referring to prehistoric times, seem misleading terms for what was probably merely impassioned speech.

Take, for instance, the mortuary chamber of Ounas in the Saqqarah pyramid, which is described as "the oldest monument which musical history can furnish." Our author quotes the highly interesting description given of it by M. Maspero, who in 1881 was the first to explore it. That writer, referring to the magic formulæ in this chamber,

cautiously remarks that they appear to be "cadencées et destinées à être chantées." M. Combarieu, however, believes that their rhythm, symmetry, and other features justify him in concluding that they were originally sung. These formulæ were to protect Ounas from the bites of serpents, and our author reminds us that even at this day, in the East and Africa, semi-civilized races appease the anger of serpents by song; but even that fact scarcely strengthens his contention.

Primitive men are here defined as those "who lived four or five centuries before the period known to us by the oldest historical documents." To gain a knowledge of them we have, says our author, documents both indirect and direct. Indirect are those which lead us to infer anterior magic songs (*chansons*). Among direct he names those of folk-lore, and races in the first stage of civilization.

M. Combarieu notes three stages of magic formulæ: in the first they were sung, in the second spoken, and in the third written. The "Ounas" formulæ therefore represent to him the latest stage. He reminds us that music was regarded as of supernatural origin; the mere voice was a mystery. According to the Egyptians, the god Thot created the world by the power of his voice; and readers are also referred among other passages in the Bible to Psalm xxxiii. 6, "By the word of the Lord were the heavens made," and of course to the opening of the fourth Gospel. Our author, however, in describing the three stages mentioned above, speaks in addition of an "initial period in which the voice itself was all-powerful." In fact, when he is speaking of the Word, which was considered in the old mythologies as divine, he describes *le chant* as merely "une parole renforcée."

M. Combarieu declares that secular song sprang from sacred song, and the latter from magic song. The first statement is open to question. With regard to the second, authorities on early culture tell us that magic, as distinguished from sorcery, in the early developments of the human mind was intimately connected with science and religion. Herodotus, indeed, described the magi as priests. To speak of a magic stage as distinct from a religious one seems scarcely possible to the present reviewer, who is not an anthropologist. M. Combarieu, however, thus distinguishes the one from the other: in the earlier, man commands the gods; in the other, he beseeches. The examples which he gives are not conclusive. The Hymn to the Nile, the "most interesting and the most ancient" document that he can quote, has in the last strophe a "série d'appels ou d'exclamations,"

Prosphère (déborde!) allons!—ô Nil, prospère!

words which, scarcely sound like a command. Again, he refers to an Egyptian stela in the British Museum which tells of a woman who "offered a prayer to the god Imhotep, son of Ptah." Here the prayer, says our author, ought to be regarded as a "lessened (*amoindrie*) form of the incantation," and of later date!

It is another matter for our author to detect traces of magic in Egyptian and Grecian mythology, certain forms of Christian worship, and peasant folk-lore. Here he has much to say of interest and importance. What, however, specially concerns us is the effect of magic formulæ on musical art. The former, as he explains by many examples, had to be sung (?) a certain number of times; and that accounts, we are told, for repetition of a figure, phrase, or sentence in music. Threefold repetition of magic formulæ was common, and so it is in music. Our author, by the way, gives

some illustrations of this from Beethoven, and to these many others could be added. In 1897 a paper was read by Mr. George Langley before the members of the Musical Association on 'The Triune Element' in Beethoven's music, and his examples were striking. This threefold repetition appeared to him "a characteristic peculiar to the great master." It is interesting, therefore, to find M. Combarieu drawing illustrations from the same source. Our author maintains that repetition in instrumental music was originally derived from magic music, and used later for artistic purposes. You find nothing of it, he says, in Homer, Virgil, or any modern poet. But, to give only one example, what about the lines in the fifth act of 'Othello':—

O Desdemona! Desdemona! dead!
Oh! Oh! Oh!

M. Combarieu adds: "Jesus Himself feels no need of repeating important words." But in Matthew v. 37 we find *val vai, oi oi*, and in chap. xxiii. of the same Gospel the emphatic repetition of the word "Jerusalem."

Our author points out that in magic like must be acted on by like, and this he defines as "homeopathic magic." Thus the dance of the kangaroo among the bushmen of Australia, imitating the movements of the animal, was, at any rate originally, to create imaginary power over an object by the reproduction of that object. In a similar manner the dance of the Eskimo in the guise of bears and wolves is no mere masquerade. Our author gives many interesting illustrations in support of this statement. In such displays he sees the origin of "descriptive" music, of which "expressive" music was a later stage. Aristotle speaks of music reflecting feelings and emotions.

To discuss this book fully is hopeless; for space far beyond that of even a lengthy review would be needed. M. Combarieu sticks closely to his text. Of ancient magic practices and magic rites there are no doubt many traces, and they are elements of marked importance. Many other factors have, however, to be considered in trying to fathom the mystery of the rise and development of the art of music. But we can truly say that M. Combarieu's volume is a valuable contribution to the subject. In his preface he says: "J'espère qu'on ne me refusera pas au moins le mérite de la clarté." On that score he need have no fear. His style is particularly lucid, and his writing shows wide research.

Musical Gossip.

MESSRS. CHAPPELL & Co. offer 50% for a cantata to occupy in performance from half an hour to three-quarters of an hour. Manuscripts are to be sent in by February 1st. One condition is that the music is to be of popular character. It may, however, be modern in style, yet the claims of melody must not be ignored.

The first of the Chamber Music Concerts will take place at Bechstein Hall on Wednesday afternoon, October 13th. Mr. George Henschel will contribute songs by Handel and some of his own. Mr. Leonard Borwick will play Brahms's Sonata in F minor and solos by Schumann.

A SOCIETY has been formed in Paris under the name of the British Concert Society. The programmes are to be devoted entirely to the works of British composers, principally modern. For a long time British music was ignored in Paris. The new scheme deserves praise, yet it seems to us too much in the other direction.

PERFORMANCES NEXT WEEK.

Sun. Sunday Society Concert, 3.30, Queen's Hall.
Sun. Sunday League Concert, 7, Queen's Hall.
Mon.-Sat. Promenade Concerts, 8, Queen's Hall.
Sat. London Ballad Concerts, 2.30, Royal Albert Hall.
Kreutzer's Violin Recital, 8, Queen's Hall.

DRAMA

THE WEEK.

ADELPHI.—*The Great Divide*. By William Vaughn Moody.

THE violence of elemental passions as they may show in a community that is only half civilized, and the misunderstandings of a married pair whom backwoods savagery long keeps apart—such are the main elements of this play of American manufacture, in which the scenes of violence are far more interesting than the artificial atmosphere of pathos with which the author surrounds the heroine's repeated refusals to be reconciled to her husband. There is all the colour and brisk movement of one of Bret Harte's tales about the opening situations of the piece. A girl of Puritan instincts, left alone in an Arizona cottage, finds herself at the mercy of three ruffians who have burst open the door and propose settling her fate by a game of cards. Her spirit appeals to the least villainous of the three, and in order to save her from the others he shoots one, and bribes the second with a present of nuggets. Then he offers the girl marriage, and carries her off to the Far West. But though they marry and he becomes (as the result, we are to suppose, of strength of character) no less a saint than he was a brute, she cannot forgive him his conduct on that night, and she particularly resents having been made the subject of a bargain. To pay back that debt she works her fingers to the bone, and then at last decides to leave her husband. Not even the fact that she is going to bear him a child makes her relent; she seems to think it another reason for separating from him; and it takes a whole act for her to do what it is obvious she will do in the end—forgive and forget. In point of fact it is she who needs forgiveness, for she is made so hard and bitter as to be unfeminine, inhuman. Really she is not a live woman in the larger part of the story, and not all the rhetoric Mr. Moody puts into her mouth, not all her reproaches and tears, can make us believe that she has any heart or blood in her.

So unsympathetic a character it is almost impossible for any actress to present in a pleasing light. Miss Wynne Matthison does her best with picturesque poses and eloquent declamation. Mr. Henry Miller has a much easier task in securing favour for the stolid hero, and as much by his silences and dumbshow as his slow, deliberate diction, makes a conquest of his audience.

VAUDEVILLE.—*The Brass Bottle: a Farical Play in Four Acts*. By F. Anstey.

THE plays produced recently on the London stage have had such a uniformly melancholy tinge that theatre-goers will

be glad to find one house at which they can promise themselves two or three hours of fun and laughter. Certainly the first-night audience at the Vaudeville gave every sign of relishing the change in the case of F. Anstey's new farce, and their only fear seemed to be lest the author should not be able to maintain, especially through a play of four acts, his high spirits and comic inventiveness. But when with each new scene Mr. Ventimore's supernatural visitant, a genie whom he accidentally sets free from age-long captivity, involved the host and his acquaintances in some fresh imbroglia, their nervousness gradually lessened, and they gave themselves up to enjoyment of the author's ingenious if extravagant fancies.

It was amusing enough to see the genie, with the best intentions, harassing his rescuer by turning the little dinner that the architect proposed to give his sweetheart and her parents into an Arabian Nights' banquet, at which both the dishes and the entertainment were magnificent from an Eastern point of view, but scarcely English in quality. But the fun increased more and more in wildness when the genie got angry with poor Mr. Ventimore and his friends. It was bad enough for the architect to have his dinner party ruined; but when a promising client of his was made to crawl on all fours, and his sweetheart's father—a scientific professor—was converted into a one-eyed mule, then his cup of troubles seemed full, and the delight of the audience became ecstatic.

F. Anstey has known how to put just that touch of symbolism into his story which sufficiently rationalizes its fantastic side, for he makes his genie anxious to return into his prison-bottle, because he discovers his kinsfolk—the elemental forces of the world—enslaved to do the bidding of progress, and wishes to escape their fate.

The bright little fable is acted in just the right spirit, particularly by Mr. Holman Clark, who gives the genie an air of cunning blandness that is extremely diverting.

Three Plays: The Marrying of Anne Leete; The Voyage Inheritance; Waste. By Granville Barker. (Sidgwick & Jackson.) —'Waste,' owing to the action of the Censor, could address itself to so limited an audience when it had its semi-public performances that Mr. Granville Barker must have felt a special call to print this particular drama, if only in order to justify himself to that larger public which he was forbidden to approach in the playwright's ordinary manner. Along with this banned tragedy he has issued the two other pieces which have come from his pen, 'The Marrying of Anne Leete,' produced by the Stage Society early in 1902, and 'The Voyage Inheritance,' which he and Mr. Vedrenne presented at the Court during their joint management four years ago. The claim of these plays to be considered literature will be denied by no one who has a feeling for style. But the dialogue is something better than "literary." It has that concentration, that abruptness and apparent casualness, that power of presenting independent or conflicting trains of thought simultaneously,

which should be possessed by any dialogue that aims at reproducing modern conversation.

In 'Anne Leete' these virtues were well-nigh exaggerated into mannerisms. It is really difficult sometimes to follow the thoughts and moods of the characters or catch the only half-expressed meaning of their words. Moreover, although in this play the author has contrived with considerable success to suggest the atmosphere of late Georgian days, he has hampered himself by a plot that is extravagant and unconvincing. That a man of birth and high standing, however eccentric and poor, should consent to his pretty young daughter's marrying an agricultural labourer, especially in times when distinctions of rank were much more rigidly regarded than they are to-day, is positively unthinkable; nor can we imagine that any eighteenth-century girl of breeding, even though made the subject of a bet and a duel, and fearful of becoming by marriage the victim of a bargain, would make such a choice of husband as her father's gardener. Sophia Western, when she condescended to Tom Jones, at any rate knew him as the adopted son of Squire Allworthy. Anne Leete is sacrificed to the cynicism of her creator—the cynicism of a young man still at odds with his world.

'The Voysey Inheritance' is a far more mature and artistic piece of work. From the point of view of technique, in dramatic unity and compactness, it is the most finished of Mr. Barker's plays. Its idea—the idea of a young solicitor, with a Hamlet frame of mind, being left to do his best with a business which has been kept flourishing by a wholesale misappropriation of trust funds—is carried through with relentless thoroughness; and all the members of the Voysey family (who have been educated and started in the world at the expense of their father's clients) are individualized with singular felicity of detail and made to assist in giving the piece its complexion. Yet, grim as is its subject, low as are its tones, caustic as is the humour with which the dramatist describes the petty squabbles and narrow outlook of these people, he does not omit those touches of human kindness and good-humour without which his pictures of a certain phase of English middle-class life would be imperfect, and therefore untrue. The hero's very self-distrust and sense of duty, his girl cousin's breezy common-sense and semi-maternal attitude towards her lover, play a sufficient part in the story to acquit Mr. Barker of the charge of indulging in that sort of realism which is marred by lack of sympathy. The author certainly seems nervously anxious at times not to be mistaken for a sentimentalist. But of the drabber sort of comedy of manners it is a decidedly good example, while it has the advantage of dealing sincerely with a problem of conduct.

'Waste' has been reviewed too recently and fully in these columns to call for any very detailed comment. It stands the test of close scrutiny, and a reading of it confirms our opinion that in it we have one of the notable plays of modern times. It is the one drama of our day in which politics, necessarily given an imaginary turn, have been made life-like and convincing. Even the hero's Education Bill is interesting. As for the individual tragedy of the play—it is a tragedy, it will be remembered, of a politician ruined by a sex-intrigue, a tragedy like Parnell's, only grimmer and less redeemed by romance—it grips the attention and stirs the emotions from first to last. A study of the text does not alter our judgment that Mr. Barker committed a mistake in not letting the drama take its natural

course. The attempts, that is to say, of Trebell's political associates to hush up the inquest on Mrs. O'Connell's death and to close the mouth of her husband should not have been allowed to succeed. We are robbed so of the only reasonable explanation of Henry Trebell's suicide. Mr. Barker's extra twist in his story, his idea of Trebell's killing himself because he has been robbed of the child that should have been his, is not at all plausible. "The man," says he, "bears the child in his soul as the woman carries it in her body." But to make a man act in literal obedience to such a fancy, to suppose him to associate the unborn offspring of a moment of passion with all his capacity for work, is a mere piece of literary romanticism and sophistry.

Still we recognize 'Waste' as a wonderful achievement, especially for a man still young. It is a pleasure to learn that, so far from being discouraged, the author is writing more plays. We cannot afford to lose one of the few men who make us think as well as feel in the theatre.

Dramatic Gossip.

'THE WHITE FEATHER,' a new play by Mr. R. J. RAY, was produced last week at the Abbey Theatre, Dublin. The action takes place in Ireland during the Land League period thirty years ago, and the plot is based on the disturbed state of the country at the time. The principal character, Michael Dillon, is a farmer whose one fear is the loss of popular esteem. The play was effectively acted throughout by the Abbey company.

'THE MARRIAGES OF MAYFAIR,' by Mr. Cecil Raleigh and Mr. Henry Hamilton, has been given this week at the Coronet Theatre, Notting Hill, by Mr. F. W. Bolam's principal company. It is a Drury Lane piece, showing much of smart society, but weak in construction and improbable in its sensation. The company made the best of the play, Mr. Henry Renouf as a villain from the turf, and Miss Simeta Marsden as a music-hall singer, being particularly effective.

M. JEAN RICHELIEU has just written a play dealing with a classic subject, 'Thais,' which during the winter will be staged at the Théâtre Français.

TO CORRESPONDENTS.—E. M. C.—G. R.—C. F.—F. H. B.—J. P. M.—Received.

W. B.—Too late for use now.

No notice can be taken of anonymous communications. We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

We do not undertake to give the value of books, china, pictures, &c.

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